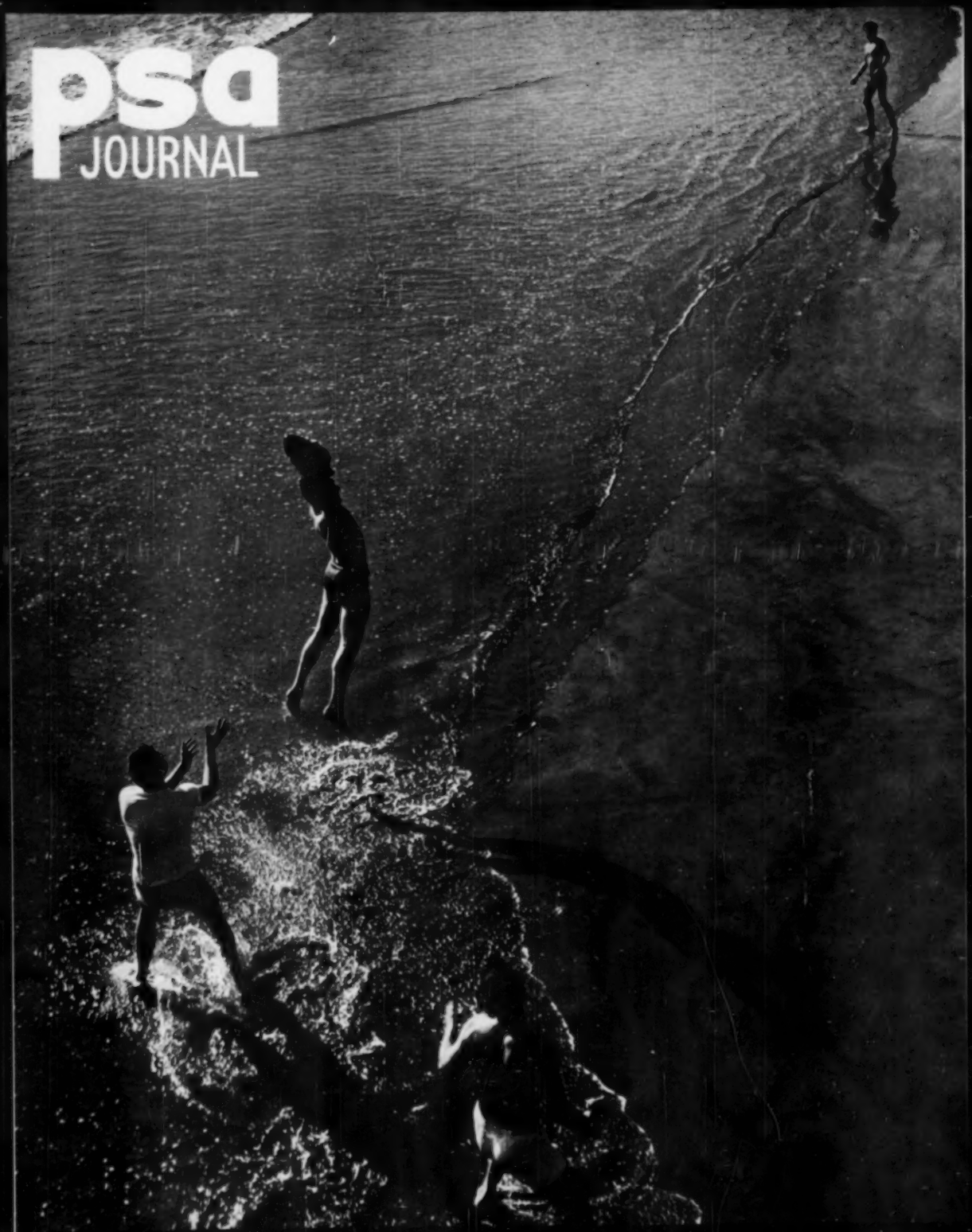
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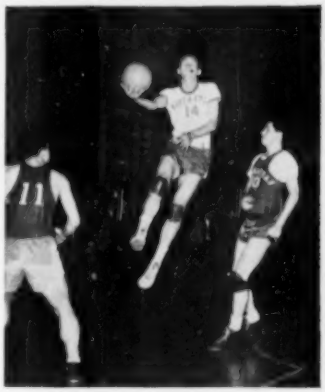


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JUDGING . . .

POSSIBLY NONE of the projects undertaken by PSA can have more far-reaching effects, nor greater importance, than research in the field of equalizing conditions under which photographic competitions are judged. Here is, in effect, an effort to assure justice for all; to give everyone who enters prints and color slides in competitions and salons the assurance that his entries will be viewed under conditions which reveal their best qualities.

THE PSA Pictorial, Color, and Technical Divisions are collaborating in developing acceptable means and methods of presenting color slides and prints for judging. They are concerned, however, only with the physical circumstances. They seek to work out the ground rules for illumination and display. They desire to make it possible for both judges and public to view the pictures as they were intended to be seen.

ONE POINT sometimes overlooked by those who participate in photographic competitions is that PSA neither makes nor enforces the rules. PSA never has arrogated this power to itself, nor has it given indications of so doing. PSA has made, and probably will continue to make, recommendations for the conduct of competitions. PSA has made, and probably will continue to make, suggestions—always based upon experience—for fair and satisfactory judging. The actual methods of judging properly are the responsibility of those who conduct the competitions. Theirs is the choice even of accepting or rejecting the PSA recommendations.

POSSIBLY SUCH freedom may work against the early standardization of photographic salons and competitions, but it serves the good purposes of democracy and of progress. Artistic endeavor should be free from every artificial and arbitrary handicap. At the same time, it should be judged under physical conditions which are fair and favorable. Ascertaining and explaining these conditions, so that they may come into general use, is PSA's obvious job.

PSA CONVENTION

Baltimore, Md., October 18-21, 1950

LETTERS TO THE EDITOR

New York, New York

To the Editor:

The 1950 Annual is EXCELLENT! Congratulations.

Joseph M. Bing, FPSA

South Woodstock, Vermont

To the Editor:

I have just been through the annual number of the PSA Journal and feel impelled to tell you it is the best copy to date.

The layout, typography, selection of material and choice of pictures is really fine and way ahead of past performance.

Congratulations on an excellent piece of work!

John W. Doscher, FPSA

Cambridge, Mass.

To the Editor:

I was so greatly impressed by your job on the November issue of the PSA Journal that I felt even a layman's pat on the back might be appreciated. The format of the whole issue was splendid, quite unique among all photographic journals, and certainly a joy to read.

Congratulations to you and your staff.

Jacqueline D. Sykes

South River, N. J.

To the Editor:

In case you are collecting votes, I think the 1950 ANNUAL issue is one of the best, if not the best, the PSA has turned out. I particularly like the full page reproductions in the ANNUAL and the December issues. I like them because they suggest to me that they are photolitho *reproductions* of photographs and not something that the editor hoped you, (the reader), would think was a *copy* of the original photograph. In other words, I think reproductions should be prima facie reproductions and the reader's mind does not then struggle to accept them as such.

John R. Weber

La Mesa, California

To the Editor:

The ANNUAL of last year's PSA Journal came to me yesterday and I wanted to tell you how delighted I was with this number. It certainly was worth waiting for. I think it is by far the best issue ever turned out by the Society.

Harold A. Taylor

Chicago, Illinois

To the Editor:

Congratulations on your 1950 ANNUAL. Its size is quite impressive. Already the December issue has arrived and I just glanced through it rather hastily . . . I liked your use of an insert for Bodine's "Baltimore Harbor at Night." It makes the presentation very slick.

Frank Fenner, Jr., APSA

Lincoln, Nebr.

To the Editor:

Congratulations on the ANNUAL and December issues. Locally I have heard many complimentary remarks on the excellence of its make up and the inclusion of the photographic plates sets our publication apart from any other publication of its sort. Personally, I am going to remove these from the binding and place them in a special book with transparent envelopes for safe keeping.

Sten T. Anderson, APSA

New York, N. Y.

To the Editor:

I have noticed with a great deal of pleasure the continuous improvement of your magazine which really has reached a very high level of excellence.

Dr. Leopold Eckler

San Francisco, California

To the Editor:

I think I should tell you that the print I submitted for the showing in England and Scotland came back to Yosemite in very bad condition. It was packed in two thin cardboards. The mount was ruined and the print badly scratched.

Some revision of the methods of shipping fine prints—and taking general good care of them—should be studied. I suppose that



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some prints will not suffer too much by rough handling, but my prints—and prints by Weston—are especially vulnerable.

The prints are not expressions of a hobby, but are serious works of art, and take many hours to perfect. I am constantly warning engravers not to smudge mounts or scratch prints, and asking museums and galleries to be extremely careful with them. Nevertheless, back they come with bent, dog-eared mounts, and scratches and other blemishes on print and mount.

If you sent out a fine Persian print or a fine etching, care would be given them. But a photograph—that is a different and sadder story. I can understand Stieglitz' and Strands' reluctance in sending out their work. I have lost too many fine prints in this way.

What *can* we do about it? It's really a serious matter.

ANSEL ADAMS, FPSA

Biloxi, Miss.

TO THE EDITOR:

I am just one of the 8,735 and I don't suppose you often get letters from a little photographic "shot" like me, but you asked a question in the last JOURNAL. Yes, I read mine all the way through and I also heard the discussion about this question and others, at the convention in St. Louis.

What do I think about the Territorial Columns? Personally, I like them. In general, they are well written and not only is it interesting to hear what goes on where, but I think there are ideas to be had which others can sometimes use.

Another question discussed at the meeting was about publishing more "know how" articles. I liked Ward Pease's thought on that. The JOURNAL is the "official publication" of the PSA and as such seems to me it is more like a house organ. There are several good photographic magazines and any real "shutter-snapper" surely subscribes to one or more of them. They are full of know how articles and advertisements of equipment.

I think a few ads of high grade equipment and particularly things which are new in the field (which is done now) is just right. I have only one suggestion to make and that is something which would do a guy like me some good. If one or more of the published pictures would have the comments of a couple of recognized critics as to why it had been accepted, that would be in the interest of better photography.

FRED L. PYLE

Newark, New Jersey

TO THE EDITOR:

I noticed your Editor's Note regarding the Territorial Column. Personally I enjoy the magazine just as it is—even the Territorial Columns—all these articles are what makes the publications so interesting—reading about all these various people that you don't know—in such an interesting manner!

MISS RUTH HARE

Nanaimo, British Columbia, Canada

TO THE EDITOR:

My trip to St. Louis, besides being my first appearance at a PSA Convention, was my first venture across the invisible line separating your country from mine, so I found the experience doubly interesting! I live in a small town which has no camera club, nor any likelihood of there being one in the immediate future. I've been a member of the Vancouver Photographic Society for seven years, but, living a day away, have not been able to take full advantage of my membership. Perhaps it would be fair to say that all my photography has been learned from *Camera* and *American Photography*. At the convention, Ralph Ross and Rennie Weber took me in hand and I'm now starting off in a portfolio—Canadian-American No. 4. To me, that alone is worth my trip!

It was a fine thing, meeting so many people I've read about—and a whole lot more whom I shall probably never read about—all with the same interests and the same desire to encourage their fellows, from

HOW TO DO IT

See page 105

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Harry Shigeta (having never put a print over on him in any salon he's judged and I've entered, it is now a burning ambition!) to Pops Whitesell—to Jane Shaffer—I'm "SOLD PSA!"

So, to cut it short, and before I become incoherent, I'm rarin' to do things for the PSA!

STANLEY C. DAKIN

New York, N. Y.

MR. JOHN M. CENTA, *Chairman*
PSA Standards Committee:

Since I have not been too concerned in recent years with black-and-white papers, I have not kept up to date in the various problems of paper contrast grading. However, some of the articles that I have read in the past seem to over-complicate an already complicated subject and so in my opinion the first effort should be toward simplification.

Unless the explanation behind any contrast grading system can be made understandable to consumers, we might as well not change the presently conflicting practices of various manufacturers. Consumers are at least roughly familiar with paper grades now, and so why upset the situation unless definite improvements are possible.

As I see it, no series of single numbers can be applied for contrast grades to meet all situations. I believe the premise that this requirement should be met should be abolished. However, the most important aspect of paper contrast could be expressed

by a simple series of numbers, providing smaller numbers to the left and right of the main contrast number indicated the toe and shoulder contrast.

For example, let us assume that one of a series of numbers from 1 to 10 or 1–20 would represent the main contrast characteristics of a paper, this number being based on the overall exposure scale which, to the consumer, might indicate the number of visually discernible steps reproducible from a gray scale of specified characteristics. (Whether or not a step could be considered "visually discernible" could be specified, if desired, by a minimum density difference.) A series of small numbers from 0 to 5 could be used to indicate the toe and shoulder contrasts, the number to the left of the main number indicating the toe contrast, and the number to the right of the main number indicating the shoulder contrast. A typical number would be $_0 15_5$ meaning that the paper has a fairly long overall exposure scale, a very soft toe or highlight rendering characteristics and a fairly steep shoulder or shadow rendering characteristic.

I believe in the use of the numbers 0 to 5 since they mean something to the consumer as general specifications of contrast. A method for measuring toe and shoulder contrast could be specified on some limited exposure scale which toe and shoulder definition would pin down, or on a gradient basis; and the main contrast number could be derived from the exposure scale between a specified toe gradient and a specified shoulder gradient.

Now in order to take care of the practical contrast difference between glossy and matte papers coated with the same emulsion (except for matte-producing ingredients), I would put this problem in the lap of the manufacturers by stating that all contrast measurements must be based on the end product and not the general emulsion make up. I know that this introduces a big problem, but the consumer possibly could tell from the contrast specification just what affect the paper surface and the matte ingredients have on the final print contrast. (This may not be so useful, though, since exposure scales and end gradients give no information about total density scale, which means a lot in the visual appearance of a print.)

I am probably missing some very essential considerations, but I can see nothing basically wrong with a three number system for paper grading. To me it is the only thing that makes sense, because a pretty complete specification of contrast is given, and in time the number would be spoken of as a unit, just like we refer to a vacuum tube as six "f" five (6F5), meaning a 6 volt tube of the F series with 5 elements inside the tube. There are many commercial products used for the same general purposes that cannot be specified by single numbers, except as key numbers to be used in looking the item up in a specifications book. I presume that ASA does not want a system that requires the consumer to have such a book on hand.

LLOYD E. VARDEN, FPSA

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The Hartley Field Lens is a scientifically developed Lucite lens whose surface is a concentric arrangement of fine ridges, 200 to the inch. The sides of the ridges near the edge are tipped up at a steep curve, while those near the center are almost flat. Using this Fresnel principle, light entering through the bottom of the lens is passed out through the arc-sided grooves and spread evenly across the ground glass.

THE HARTLEY CO.

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WHAT'S NEW

A new field lens that increases the image brightness on the groundglass of a twin-lens reflex camera, is announced by the Hartley Co., Pasadena, California. Known as the Hartley Field Lens, it is available in various sizes to fit any standard twin-lens reflex camera, and may be readily installed by the camera owner.

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For further information of the Hartley Field Lens, see your local photographic dealer or write direct to the manufacturer, The Hartley Co., 544 N. Fair Oaks Ave., Pasadena 3, California.

Automatic Camera

The Beattie Portronic automatic portrait camera is now available with a new magazine built for personnel identification photography, according to the manufacturer Photographic Products Inc., Hollywood.

(Turn to page 140)

PARICUTIN

During the First Year

16 minutes running time

Released Dec. 20, 1949

ENTIRELY NEW. Never before offered to the public. An absolutely authentic factual film, no faked or posed shots, beautifully photographed in 16mm. Kodachrome.

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SOUTH SHORE — J. B. Hale

From The 18th Annual Kodak International Salon of Photography

MOTIVE POWER

THE DRIVING FORCE OF PICTORIAL PHOTOGRAPHY

By J. W. Campbell, ARPS, APSA

Pictorial photography is generally regarded as a *recreation* and that is a very accurate description. Pictorial photography is a *re-creation* of elements seen by the photographer and pictured by his camera in such a manner that the resulting photograph conveys the motive which stirred the aesthetic feelings of the maker. If successful, a pictorial photograph will re-create the original feeling, in some degree, in the beholder.

This is where pictorial photography and record photography reach the parting of the ways. True pictorialism aims at conveying mood or feeling, whereas record work can be completely successful when it consists solely of a literal representation of the original subject.

Subject matter, in itself, does not play the major part in the making of a picture. It is the choice of conditions under which the subject is seen and interpreted by the pictorialist which makes it pictorial.

The pictorialist approaches his subject matter and allows it to suggest an idea to him. After due consideration, he decides whether or not the conditions are at their best to emphasize the mood which impresses him. The same landscape can be photographed as a picture or as a record, the only difference in the result being that one photograph has "Pictorial Appeal." This brings us to the question: "What makes a pictorial photograph?"

The following analysis attempts an answer.

Motive—The Soul of a Picture

In a pictorial photograph, motive is all-important. Motive is the underlying idea or theme. It is the reason for being. It is the maker's message to be transmitted to the eventual beholder of the picture. The motive of a picture may be a mood—gaiety, sadness, etc. It may be a sense of dramatic value—tragedy, humour, violence of action or calmness of repose. It may be beautiful, it may be ugly. Whatever the motive is, it must be an idea which the maker considers worthy of being passed along through the medium of a picture.

Motive itself is intangible. Photographically, motive is expressed by choice and arrangement of subject matter, lighting and weather conditions. If we dwell on the value of motive in a picture, we will begin to appreciate the fact that motive is of paramount importance in pictorial photography. We will also begin to appreciate what is lacking in some of our efforts which are knocked out in Round 1 of the salons. These are the prints which, although their technique and composition may be good, never quite make the grade because they just haven't got what it takes to impress the judges. The power of motive in pictorial photography should never be underestimated—it is the soul of the picture.

Composition—The Skeleton

If motive is the soul, then composition is certainly to be considered as the skeleton of a picture. Just as the position of the limbs or torso of a human indicates dynamic action or static repose, so can the compositional disposition of lines and masses within the picture area indicate similar functions. As we all know, there are recognized principles of composition—circular forms, S curves, the use of vertical, horizontal and diagonal lines, rythmic repetition of lines or masses. There is the use of high, normal or low viewpoint in arranging the balance of line and mass. There is balance itself. These compositional principles are tools to be used and in pictorial work, the composition of the picture should be chosen to augment and emphasize the motive of the picture. Thus a restful, sombre composition, such as a flat S curve in a horizontal format, would not be suitable for use in a picture which has gaiety as its motive.

Those beautifully composed photographs which are totally lacking in motive, become nothing more nor less than mathematical exercises in the composition of line and mass. They have no message, no motive—they have no soul!

Carrying the analogy still further, our creation now has soul and a skeleton. Now remains to cover the skeleton framework with flesh and blood.

Technique—The Flesh and Blood

Technique is the physical photographic image, which covers the compositional framework and which is the visible photographic rendition of the original subject matter chosen by the photographer.

The external characteristics of the final print form the medium upon which we depend to transmit the impression of motive to the eventual beholder of the photograph.

It is essential that the technique, as well as the composition, be in sympathetic accord with the motive of the picture. The tonal values, sharpness, diffusion, lighting key, degree of contrast and colour of print, all play their part in emphasizing the motive. For example, a low-key,

PICTORIAL PHOTOGRAPHY

MOTIVE IS 100% INSPIRED
COMPOSITION IS 50% INSPIRED + 50% KNOWLEDGE
TECHNIQUE IS 100% KNOWLEDGE

Therefore, the recipe for pictorial photography would seem to be—

GET THE IDEA, CONTRIBUTE SOME FEELING FOR COMPOSITION,
MIX WITH KNOWLEDGE OF COMPOSITIONAL PRINCIPLES AND ADD KNOWLEDGE OF TECHNIQUE TO TASTE.

diffused treatment of a gay theme would not be conducive to re-creating the feeling of light-hearted gaiety which is the objective of such a picture.

It becomes apparent that Composition and Technique are complementary to the motive of a picture and that they should be used in such a manner as to emphasize and implement the motive. Composition and Technique are powerful tools and their power should be used to produce a cumulative effect which will result in the strengthening of the pictorial appeal.

On reviewing the above analysis, we find that a pictorial photograph should be conceived first of all as an idea or feeling, worthy of being passed along for others to appreciate, then the maker's ability as a craftsman is brought into play as he uses his knowledge of composition and technique to present his idea through the photographic medium.

One thing is certain, any pictorial effort will be more successful if the composition and technique are employed to enhance the transmission of the idea. It is this stimulation of the emotions by appealing to the eye sense, that gives the photograph what is known as "pictorial appeal" and this reaction is the keynote of pictorial photography.

Composition and technique together can produce a flawless record—but the pictorial photographer uses these aids merely as a means to an end. His aim is to stir the aesthetic feelings of the viewer through the medium of the eye.

"Getting over the idea" is the main object of the pictorial photograph and while knowledge of composition and technique will suffice for the record worker, the pictorialist must have driving force—he must start by invoking the all-important aid of "Motive" Power.

Hens Teeth and White Ravens

A LETTER FROM NICHOLAS HÁZ, FPSA

5412 Niles Street
Skokie, Illinois
March 1, 1950

Dear Fred:

They got me! You remember the letter you published in your 1950 ANNUAL under the title of "Light, Shadow, and Black Cats?" Some people wrote to me about it and wanted to know whether I would insist on their exposing for shadow details, and then so developing as not to block up the lights even if there were no contrast in the subject. They got me there. I told them that if there are no deep shadows or blacks, nor brilliant lights or whites in the subject, there is no need to worry about anything. Then they can follow the manufacturers instructions religiously and still come up with good pictures.

You published my letter in distinguished company, Fred. The lead article, "There'll Be Some Changes Made!" was particularly impressive. But . . . do you mind if I contradict a little here and there?

The authors say that what makes photographs different from other works of art is that photographs have only *tone*. I quote:

"Painting has line and color. Sculpture has form and depth . . . the black-and-white photograph has neither line nor color, nor form, nor depth. Yet it has a tremendously rich asset—tone. Indeed, it has tones—and many of them."

See the blank space that follows: That's what my face looked like when I read this bit of information.

I have painted, photographed and taught art for fifty years and have just found out now what pictures are made of. Well, well, well! So the images aren't aligned in photographs . . . the panchromatic process has nothing to do with representing color in black-and-whites . . . the shapes of images do not represent the forms of nature . . . and perspective, especially the stereoscopic sort, is not used to produce the illusion of depth in pictures? If these things are all true I must have been in a trance for the last fifty years.

But the authors seem to think that photographs—after all—haven't any tone either, because they say "next morning they are too flat, or too contrasty, or they have dark areas that need lightening and light areas that need darkening . . . and they have a discouraging collection of spots." If photographs are so tone-rich, how come they

have such a lot of what they don't want, but don't have what they need?

The authors think that "these are problems of proper exposure and development that may be solved by reading the instruction sheets given with paper and developer and applying these instructions religiously." Well why don't they? But later they admit: "chances are . . . prints *still* reveal areas . . . too light . . . too dark . . . and spots." You bet they do!

So they say the remedy is ***print modification,*** Fred; "print modification," not retouching, or painting over the photograph. No sir, "print modification." As cute an euphemism for retouching as they come.

So they send tone-rich Photography to tone-poor Painting to borrow some brushes, pencils, pens, crayons, stumps, etching knives and razor blades; a little oil, oil paints, water colors, inks, dyes, varnish, wax, chalk, pumice, pastel, sand-paper, rosin, crayon sauce and stove polish to lend a little tone to photography which is so rich already. Looks like some shady deal to me; the rich borrowing from the poor.

But how is it that some photographers such as Stieglitz, Steichen, Strand, Weston, Adams and Cedric Wright who never retouch or paint over their pictures, show magnificently rich tone? And why is it that some of the most boondoggling of the paper-negative hounds who use all the tools and materials of painting and etching come up with pictures the tones of which can be counted on the front paws of a two-toed sloth?

Most of all, who do you think retouches the billions of frames of film that come out of Hollywood that are neither too dark nor too light, have detail all over and have no discouraging spots? Could it be that Hollywood knows how to compose and how to print without having to paint over the frames to give them rich tone?



ROSITA — STORMY Nicholas Hâz



ROSITA — SUNNY Nicholas Hâz

Aubrey Bodine is a fine photographer who also writes well. In the February 1950 issue of "Popular Photography" there is an article by him that tells the amateurs what is the matter with them. He thinks that their two worst faults are: (1) they do not develop their prints fully; (2) they think that they can get a good print from any miserable negative. He suggests an excellent experiment to improve one's printing, and then he tells us how he transforms mediocre negatives into well-printing ones. He says he "balances" them by (1) reducing them all over, (2) reducing them in spots, and (3) by building up again what is lost in reduction by dyes and pencil work. This is most interesting. As to reducing; why should anything be reduced that is not over-developed? (This confirms what I have noticed, namely, that wholly or in part, most negatives that are made according to the manufacturers' instructions are over-developed, especially if they are to be enlarged on condenser enlargers.) Mr. Bodine then suggests putting details into the over-reduced shadows and lights by means of dyes and pencil work. It is a fine process and very helpful, but why not develop the negatives just right to begin with? It reminds me of the knight of old who swung into his saddle with too much zeal and fell off on the other side; got up again and fell off again. So he used his lance as a pole and shinnied up into his saddle with the greatest of ease. He could have related his distance and his weight to his energy and landed on top right off the bat: yet I suppose people will



SKY OVER HAVANA — Nicholas Ház

go on over-developing their negatives, so they can over-reduce them, so they can have a little retouching to do.

Another thing, Fred: I have a humdinger for you from far off England. In a meeting of the Pictorialist group of the Royal Photographic Society of Great Britain, a speaker quoted a passage out of an address with great disapproval. Here it is: "We are glad to accept any help which will make the technical side more automatic and leave us free to get on with picture making." He goes on to say, "this is a complete misapprehension of what a picture is for the technical side *is* picture making. The whole point about Art is that it is a thing which someone makes." I bet he will be surprised to learn that the most effective, good photographers, the directors of photography of the movies, never touch the camera and never enter the darkrooms. I suppose that this speaker thinks that the laboratory boys are the artists because it is they who make the pictures, not the thinker-outers.

A prominent photographer, who listened to him, said: "It is a relief to get some brainy person talking to us and get away from composition. Composition is a fetish which has crept into photography." I suppose the photographer does not know that when he just takes pen in hand and puts two or more letters on a paper he is composing because he brings together images on a surface to represent his ideas and emotions. If he can make a photograph that is not composed of images he is a greater magician than any recorded in history. It is easier to get away from air when breathing, or food when eating, than it is to get away from composition when making pictures.

But, of course, there is as much difference between composition and composition as there is between building and building. There are tumble down mud huts, and there are Egyptian pyramids and 100 story skyscrapers. Anyone can build a mud hut, but it takes a good builder to build a pyramid.

It seems to me that deep understanding of one's chosen work is about as frequent as hens teeth set in the beaks of white ravens. Or am I slightly exaggerating? I probably am; excuse me.

NICK HÁZ

A Letter to Johnny Appleseed

DEAR SIR:

As a merchant seaman it is difficult for me to keep up with the PSA news.

I received your communication of December 1, 1949. That letter acknowledges the fact of the increase of individual dues.

Presently I have been developing only exposed films. Later when I will quit sailing, I will start printing them, and keep up with the PSA affairs, and read the JOURNAL every month. Now it is impossible to receive them on board ship. They are piling up month after month and waiting my return home. The last time I was in Baltimore it was last September. God knows when I will be there again.

On board of a tramp ship it is very difficult and practically impossible to enlarge and make good pictures.

Lack of dark room facilities, the impurity and the constant changing of the temperature of the water, the rolling of the ship, and the vibration are the main factors.

Here is a little story:

While my ship was in Genoa, Italy, I went on shore with a 4 x 5 Crown Graphic, a big gadged bag, tripod, etc. The guard on the gate ask me to show a permit, and then take all that equipment on shore.

I show him my PSA card. He let me pass.

Later in the evening I came across a religious parade. I chose my angle and was ready to shoot, when a cop stopped me. That make me mad.

It was the first time to be mixed up in a night parade with a camera on my hands. I was determined to take few pictures by all means, but it seemed almost impossible. The cop was hard boiled.

Once more the PSA card was of great help. I show it to him, he took the card, and showed it to his superior. I sow him coming back galoping, he hands me back the card, and said: Ooo! Americano. Si, si, Signor. (I am not an American my self).

That was all. I was taking pictures till I ran out of bulbs.

The story does not end here.

Several days after my departure from Genoa, I developed and fixed the films and put them in the sink for washing, and I went on deck for duty. In one and a half hour later I came back, and water in the sink was boiling. While I was away, the water from 75 degrees run up to 150.

Now you can imagine what negatives I took out of the sink.

I have two negatives which were not developed that day. I keep them as evidence.

How can I get back my melted pictures.

ALEX G. POTAMIANOS

DEAR MEMBER:

We're glad your PSA Membership Card was of such great assistance. Your hardships make me feel lucky to be a land lubber. But as to your melted images, you've got me!

JOHNNY APPLESEED

"How To" No. 3—CHOOSE A FILM DEVELOPER

By Johnny Appleseed, APSA

Three classes of film developers are in predominant use by amateurs, as indicated by film development data included with U. S. prints chosen for reproduction by "American Annuals of Photography" for 1944–1949 (see PSA Journal, November 1949, pages 611–612).

These developers, classified according to their activities and their speed-graininess characteristics, are given here with some pertinent practical darkroom information which may not be generally known.

Fine Grain Developers (Typical formulas: Microdol, DK-20, Panthermic, Finex). These developers are especially designed for 35-mm. negatives but are equally important for larger film sizes, particularly if you use a condenser enlarger or if you make large prints.

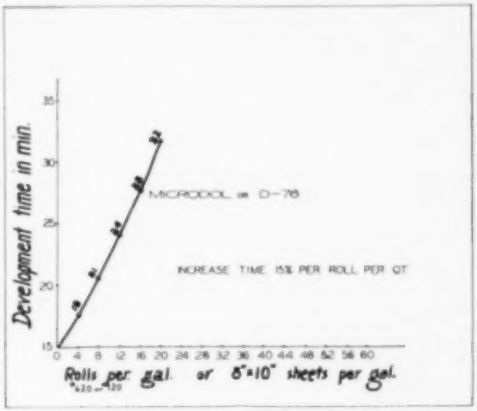
Developers in this group are often called "Low Activity Developers" because rates of development are slow compared with other film developers. They usually require development times in excess of 15 minutes.

As a group they are very sensitive to exhaustion, as shown by the accompanying graph. If you use such a developer, you should keep a record (preferably on the bottle) of the rolls or sheets processed, because usually Fine Grain Developers "go to pot" rapidly. To maintain relatively consistent speed and contrast, increase your development time about 15% per roll per quart. If you are now using one of these developers and prefer shorter or longer development than 15 minutes with fresh developer, you should construct your own exhaustion curve by drawing a line parallel to the one in this illustration, starting from your preferred time.

These developers are very sensitive to aeration. Therefore, you should store them in *full, tightly stoppered* bottles, not in open tanks. Screw cap bottles are not always air tight—a bottle with a tight fitting cork is safer than a screw cap bottle for developer storage. Although this suggestion applies particularly to the Fine Grain Class, it is also important with other developers.

Use of Fine Grain Developers usually results in loss of about one camera stop in film speed, compared with the other two classes of film developers to be described. Some of the fine Grain Developers cause "blocked-up highlights"—a condition which makes it difficult to get nice tone separation in highlights—unless film development is controlled carefully to avoid overdevelopment. This characteristic is sufficiently important to encourage some beginners to use a Medium Fine Grain Developer.

Medium Fine Grain Developers (Typical Formulas: D-76, Softone, D-23, Ansco 17). These formulas usually include borax and sometimes are termed "Borax Developers." Usual development times are 11–15 minutes.



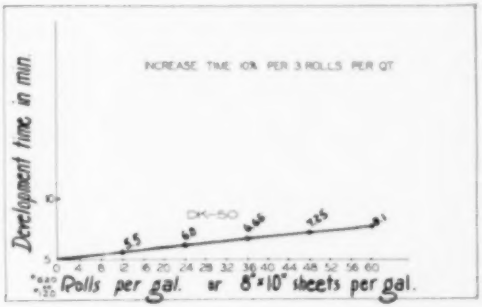


Table of developing time for various developers.

Johnny Appleseed, APSA

American pioneer days are filled with folklore of such fabulous characters as Daniel Boone, Kit Carson, Buffalo Bill, and Johnny Appleseed.

It was Johnny Appleseed who prepared a way in the wilderness for those that should follow after, in the settling of the West. His life's work was to sow the West with apple seeds, making the wilderness to blossom their beauty and the people happy with their fruit.

Johnny Appleseed, APSA, will do likewise. He will sow the seeds of good photography everywhere that PSA Journal may go. In coming months, he will tell you in a practical way how best to do certain operations in photography. His column is especially designed for beginners.

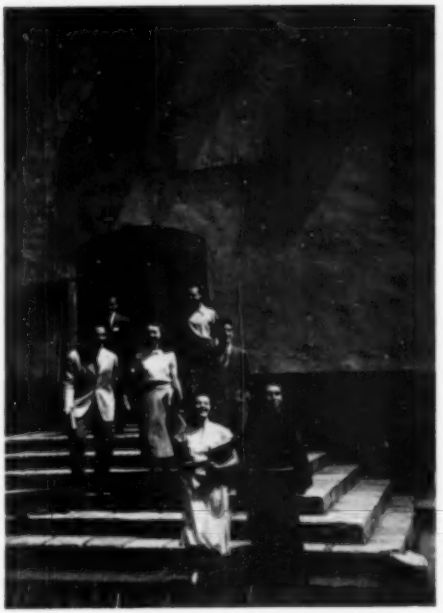
PSA Journal invites you to read the column critically. Try what Johnny advises. Tell us how you succeed. Don't hesitate to suggest techniques on which you would like help. The most interesting comments will be published in PSA Journal each month.

The Editor

This class of developer is popular because it gives minimum graininess while preserving full emulsion speed. Fine Grain Developers give finer grain, but always with attendant film speed loss and sometimes with contrast shortcomings.

These formulas are somewhat less sensitive to aeration than the Fine Grain class. They exhaust at about the same rate as the Fine Grain Developers. To compensate for exhaustion and to maintain fairly constant development, increase development time about 15% per roll per quart. It is convenient to keep a record on the developer bottle, of the number of rolls processed. Most of these solutions can be replenished for increased life and uniformity of action. They give very good shadow, middle scale and highlight tone renditions.

Grain size for these developers decreases with use, at first quite rapidly, although it never becomes as fine as that of the true Fine Grain Developers. Since most beginners think of D-76 as a fine grain developer, they are shocked to learn that fresh D-76 gives negative graininess about comparable to that with DK-50, DK-60a, or other higher activity developers. Many experienced amateurs use D-76 that is well seasoned from long use, keeping the developers in tightly stoppered bottles, replenishing as required to maintain emulsion speed, and re-using for long periods of time. In this way, they realize the fine grain characteristics which the developer can produce. Under these conditions, the bottle often becomes coated on the inside with a mirror-like layer of silver. This does not impair the developer's usefulness.



Many Americans attend summer school at Laval University. Photo by George Driscoll.

General Purpose Developers (Typical formulas: DK-50, DK-60a, 3-D). These are "High Activity Developers," in terms of the amateur, since they require only 5–10 minutes development for a normal negative.

These developers are particularly suited to sheet films in medium and large sizes (4 x 5" and larger) and to roll films, in cases where contact prints or moderate enlargements (not more than 2–3 diameters) are planned.

They permit fair contrast control, particularly when diluted. Note from the accompanying curve that these developers have high capacities—that is, they do not exhaust rapidly. To maintain relatively constant development, increase development time about 10% per 3 rolls per quart. One 8 x 10" sheet is about equal in development area to one 620 or 120 roll, or six $3\frac{1}{4}$ x $4\frac{1}{4}$" sheets. These developers can be replenished for prolonged use.

Their shadow and highlight renditions are very slightly inferior to the Medium Fine Grain class, particularly when D-76 and DK-60a are compared. When using these developers, be particularly careful not to overdevelop. Slightly extended development causes fairly rapid increases in negative contrast. A 30-second error in development time can mean more with DK-50 or DK-60a than a 1-minute error with D-76 or Microdol.

General Information—If you try to compromise emulsion speed and grain size (from development) you will find that you can't win. For example, thinking in terms of shutter speed and lens aperture on one hand and graininess on the other hand, the combination of fine grain film (Plus-X) with Medium Fine Grain Developer (D-76) will permit and require the same film exposure as fast film (Super-XX) with a Fine Grain Developer (such as Microdol), and under these conditions graininess will be comparable in negatives from the two films.

Possibly a definite case will clarify this point. Plus-X has an exposure index of 50 (daylight) when developed in D-76. Super-XX has an exposure index of 100 when developed in D-76, but to reduce the graininess of Super-XX to equal that of Plus-X in D-76, it is necessary to develop Super-XX in Fine Grain Developer like Microdol. But in so doing its exposure index is lowered to 50! That's why I say—you can't win. If you still think you can win, read this paragraph again. Of course, if you can tolerate the graininess of Super-XX with D-76, you do have a one-stop lens aperture or shutter speed advantage over Plus-X in the same developer.

Do you agree? Maybe you have additional film development facts that you are willing to pass on to beginners. Maybe you use seasoned developer—how long since you threw it all out and started with fresh? Why not drop me a line at PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Pennsylvania. Best comments will be published, as space permits.

Next month: "How to Develop Film by Inspection."

Watch for a column on developer replenishment in a later issue.

How to Explore Quebec with a Lens

By Blodwen Davies

With four illustrations by George Driscoll

Some one has said that when all good photographers die they go to Quebec—the heaven of camera folk. The province which sprawls from the international boundary with New York, Vermont and Maine to the Arctic Ocean, is an inexhaustible source of subject matter.

Whether the visitor is interested in wild life, in landscape, in genre studies, in portraiture or in historical material, Quebec can provide the subject matter in abundance. The cod country, the big game country, and the celebrated sea bird sanctuaries of the Gaspé peninsula are all easily and comfortably accessible. The traditional life of the French Canadians with their numerous religious orders in medieval habits, the highly characteristic types of *habitants* and their traditional occupations can be reached anywhere along the St. Lawrence River and its tributary valleys. Modern Quebec with its enormous power and industrial development lies not only on the fringes of the older settlements but is sometimes incorporated into the fabric of the ancient settlements.

Quebec—City of Contrasts

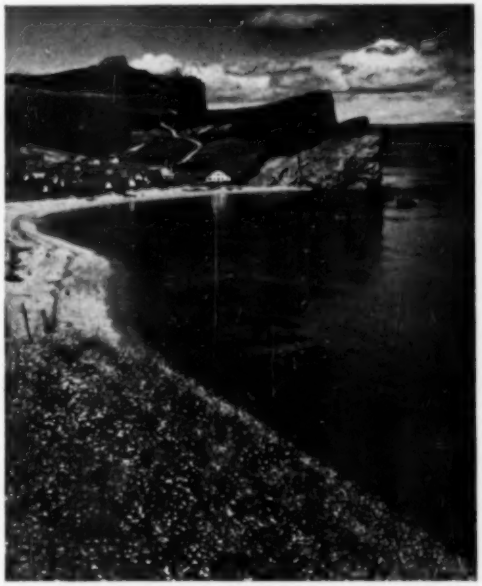
Quebec City is not only the capital of the political entity of the province but is its social and religious capital as well. Montreal is the city of wealth and commercial power. But in Quebec the hospital, the monastery, the convent and the college that were established in the early years of the seventeenth century still dominate the social and cultural life of the twentieth century.

For instance, Laval University, dating back to the days of that ascetic aristocrat, Bishop Laval, now has a modern summer school to which hundreds of Americans flock every year not only to study the French language but to take up studies in the social sciences and anthropology. While the latest in medical science is being applied in the wards of Hotel Dieu, one may be doing research in the library of seventeenth century volumes or consulting the hospital records kept so faithfully since 1639, and in the chapel the sisters may be supplicating St. Jean de Brebeuf, before a shrine containing part of the skull of the martyred missionary.

Unsurpassed Vistas

Quebec is one of the most dramatic cities in the world. Its own people have never grown weary of its command of views of a landscape spread out around it to far horizons. From its very streets there are glimpses of the river and the Laurentian hills spreading far away. Every evening the people of Quebec stroll along the famous Terrace, or the Ramparts, or Battlefield Park on the heights above Quebec, just as their ancestors have walked along the heights for a dozen generations, enjoying the vistas that open up for ten, twenty or thirty miles around.

The Battlefield Park lies along the top of the heights that were scaled by Wolfe and his army in 1759 and was designed to give the people of Quebec and their visitors full advantage of this impressive spot. Here one of the most epochal battles in modern history was fought and here the strategy of the "thin red line" was first put into use by General Wolfe. The Battle of the Plains of Abraham decided the fate of the continent. The fall of New France to the British opened the way for the outbreak of the American Revolution fifteen years later, for, with the French removed from their northern frontier, the revolutionaries were free to attack the British. In this battle both brilliant and beloved leaders were mortally wounded. Wolfe died on the Plains and his men, conscious of the historical significance of the day, rolled a great stone to mark the spot. Wolfe never entered the



THE THREE SISTERS — GASPÉ George Driscoll



The Laurentians from the Ile d'Orleans as recorded by the lens of George Driscoll

city that he won. Montcalm, bleeding from his wounds, was mounted on his horse and rode, dying, back into the city he had defended and was buried in a cannon hole in a convent chapel wall. A few days later, the memorial service to Wolfe was held in that chapel, though the British did not know that the body of the French general lay in the chapel—not the body of General Wolfe which was already aboard ship bound for London.

In no other city will the photographer find a single memorial erected by two different peoples, French and English, vanquished and victor, to their two leaders, but in the Governors Garden is the tall old shaft which bears an inscription which reads that "destiny gave them a common death, history a common fame, and posterity a common monument."

Because this land was a battlefield, now it has become a national park and national memorial. The park has already given pleasure to tens of thousands of people, from the little boys and girls who habitually play in it, to tired tourists who can be found sitting on the benches, half concealed among the shrubs and trees, drinking in memories to carry home with them to crowded cities and humdrum jobs that hold them for fifty weeks of every year. And so one wonders whether perhaps the suffering, the grief, the loneliness and the deprivations that came to so many French and British soldiers and their loved ones, in the fighting on the heights, can somehow be cancelled out in time by happiness and laughter.

Je Me Souviens

The motto of the province of Quebec is *Je Me Souviens* and it is true that Quebec remembers. The French Canadians have a flair for pageantry and the spectacle, and so their pioneers are not tucked away obscurely but are to be found in the midst of Quebec crowds. Champlain is at the entrance of the Terrace; Bishop Laval, after long sacrificial years in the colony, stands before the postoffice; Jacques Cartier, the rugged mariner, with his hand on a tiller, stands in the square named for him, in the midst of the shoppers. The facade of the Parliament Buildings is niched to hold the bronze figures of Talon and Frontenac, Wolfe and Dorchester, and many others, while the place of honor before the entrance is given to the earliest inhabitants, the Indians themselves.

Before the Hotel de Ville is a memorial to a farmer, probably the only one in Canada. It commemorates Louis Hebert who in the days of Champlain came to Quebec with his wife and family. The marriage of one of his daughters is the first on the registry of the Cathedral of Quebec. Here in bronze he stands holding aloft a sheaf of grain, and around the pedestal are the wife and their children, and Couillard, his son-in-law, who was the first to use a plough in New France.

But there is much more to be seen than the city of

Quebec's Special Photographer

A territory to photograph from Montreal, the Canadian metropolis on the St. Lawrence, to the shores of fabulous Ungava, from the federal capital on the Ottawa to Cape Gaspé on the Atlantic, has fallen to the lot of PSAer George Driscoll, special photographer to the Government of Quebec. He is the modern coureur de bois with a camera, with a roving commission to explore the province in search of the significant and the beautiful, in this province which incorporates in its twentieth century life the oldest and the newest types of society on the continent.



Paul Christin

GEORGE DRISCOLL

While Quebec attracts hundreds of thousands of tourists every year because of the antiquity of some of its communities and the primitiveness of its wilderness, it boasts as well such newly-minted power and mining enterprises that tradition has to be abandoned in dealing with them and their technical problems. The research laboratory is as essential to the New Quebec as was the trade in glass beads with the Old Quebec of the fur trader and missionary. From the Straits of Jacques Cartier to the shores of Ungava this new development is under way. Even while he is photographing *habitants* of Ile d'Orleans spinning wool or boiling maple sap, George Driscoll may be planning a flight to the Arctic territory to photograph history in the making, the explorer "on the job," where electronics and chemistry will take over when the flying explorer has his work done.

Mr. Driscoll was the illustrator of *Gaspé: Land of History and Romance* by Blodwen Davies, published in 1949 and is now at work on the illustrations for a new manuscript by the same author to be published as *Quebec: The Story of a Province*. His modes of transportation may be by car or airplane, fishing smack or ski lift, but wherever he goes he uncovers the beautiful, the dramatic, the unusual, by a combination of technical skill and a personal sensitivity to the quality of his environment.

Mr. Driscoll is an Associate of the Royal Photographic Society, and a founding member of the Quebec Photo Club, affiliated with the Photographic Society of America.

Quebec. Montreal is the greatest inland port in the world, five hundred miles from the Atlantic. There are numerous smaller cities in the valleys of Quebec and there is above all, the hardwoods country ablaze with color in the autumn, and providing the province with the maple sugar industry in the spring time. The Laurentians is the world of the skiers, famous wherever skiers foregather to talk about their sport.

There is no season in which Quebec does not offer the photographer rewards in his search for beauty or adventure. If he chooses to follow the pioneers of New Quebec who are pushing back the frontiers, he will find the life of men who no longer seek for a route to the treasures of China, but for wealth in minerals that make the China of Marco Polo seem very modest indeed. In the wake of these new explorations the photographer can quite rightly claim to be a modern *coureur des bois*.



FRENCH FARMHOUSE George Driscoll

The Care and Feeding of Camera Clubs

How to Keep the Local Club Healthy, Happy, and Occupied

By Victor H. Scales, Hon. PSA

Those interesting adventures in sociology and management commonly known as camera clubs customarily pursue an organizational course which might be graphed somewhat like a fever chart. Now on the crest, now in the hollow they rise and fall with the tides of circumstance.

Perhaps it is more accurate to say that they rise and fall with the tides of management efficiency, member interest, and club productivity. While these tidal fluctuations sometimes are the despair of club officers and members alike, and while to a degree they cannot be avoided, still it is possible to keep a club on a reasonably even keel and riding safely on fairly placid waters. There will be sudden storms and rough times, of course. Human nature will see to that. Yet good seamanship, which is to say good management, can do much to keep any club on a safe course.

Good management is all the more essential because camera clubs definitely are beneficial. They should be encouraged for the good of photography. Many an amateur can trace his progress, and his success, to the training, inspiration, and know-how derived from his camera club and from association with camera club members. Many a professional can look back to his amateur days and thank his camera club for a running start. And the photographic industry and trade, grown now to sizable proportions, can be grateful to camera clubs for generating and promoting business.

Good management is a precious attribute without which a camera club can go sadly adrift. The older clubs long since have discovered that the best pilot for the organization is not necessarily its best and most talented photographer. Nature is something less than fair with her distribution of talents. The good photographer *may* be a good manager too, but the good manager is likely to be found among those whose prints fail to win prizes and influence judges.

Fortunately, in camera club work, there is room and opportunity for both types of members. Nothing can be better training for anyone with executive ambitions than to take over the responsibility for efficient management of a camera club. Few activities can be more challenging to the experienced executive than to assume the responsibility of guiding the destinies of an organization comprised of volunteer members. Both will find their experience in camera club management to be excellent training in real leadership.

Requirements for Effective Management

Effective management of a camera club really calls for leadership, for organizing ability, and for foresighted planning. Such attributes as patience, perseverance, diplomacy, instinctive pioneering, program-planning, and

public speaking can be additionally helpful. And a large measure of intestinal fortitude borders upon the essential. While these requirements may seem to be somewhat demanding for the management of a hobby group utterly lacking in the profit motive, the camera club manager will discover that there can be other motives than profit and that success can be measured by yardsticks other than dollars.

Camera club management, whether it comprises one person or a dozen, has certain responsibilities. They begin with *organization*, which means that the club is equipped with sufficient working committees to direct and carry on the club's routine work, whatever it may be. Perhaps the ideal situation is to have every member of the club a member of some committee, but that delightful situation seldom can be enjoyed. Practical management will go as far as possible toward this objective, and then let well enough alone before member resistance and dissatisfaction makes itself apparent. On the other hand, the more members that can be kept busy with the club work, the better, as a rule, the club spirit and the greater the accomplishments of the organization.

Organization leads to, and supports, other major management responsibilities which may be called, for lack of more accurate terminology, *program planning*, *membership promotion*, *routine operations*, and *special projects*. Program planning and execution are big jobs in themselves. They are directly influential upon club success. They call for knowledge of member interests and desires, of sources of speakers and interesting projects. They require no little resourcefulness, ingenuity, enterprise, and dozens of other qualifications. They must sense when things are going haywire and correct them before they get started. They must rise to emergencies and pull a speaker or a program out of the hat whenever occasion demands. They must solace the members when a program is dull or calm member enthusiasm when it becomes inclined to go overboard in wild excitement.

Importance of Program Chairman

Indeed the program chairman, whose responsibilities are second only to those of the club president, is likely to be the human dividing line between club success and failure. Simultaneously the club's talent scout, activity promoter, prestige booster, impressario, and what-not, he is, and should be, that responsible and busy person who likes to make people happy and keep them that way.

Naturally, there must be close cooperation and constant liaison between club president, program chairman, print contest chairman, field trip chairman, and all the other club officials responsible for club *activities* of any kind. Obvious need here is for coordination and advance planning.

It is difficult, if not impossible, to separate or to segregate organization and planning as management responsibilities. Camera club management which fails to meet before the club season starts and to get its program either completely organized or at least lined up for months ahead is likely to be defeated before it starts. Camera clubs may be inspirational, it is true, but inspiration is a fickle jade likely to be elsewhere when most needed. Nothing is likely to be more discouraging than the approaching meeting of disgruntled camera club members who disliked the prior affair, are inclined to be critical of whatever happens next, and now have to be told that the contemplated program has failed to materialize. Members can understand and sympathize with club management which has been disappointed in its advance planning, but when nothing is planned and nothing happens their composite fury may emulate that of the woman scorned. In fact, they feel that they are scornees too.

The old saying that nothing succeeds like success applies to camera clubs. Given an active club with an active program, membership promotion seems to take care of itself. People like to ride on bandwagons which are going places with loud music. Camera club membership chairmen can break their hearts coaxing and cajoling prospective members to a club lacking an active, interesting program. Once the news of what a busy club is doing gets noised about, prospective members are likely to appear — from nowhere in particular and unsolicited in general.

Formula for Success

It becomes increasingly obvious that successful camera club management depends upon no one factor, but upon many. Everything the club does contributes to its overall success or failure. That club succeeds best which does *everything* well, or as well as possibly it can. Comfortable meeting rooms, adequate darkrooms and studios, interesting programs, continuing activities, friendly atmosphere — all these are essential factors, any one of which may be neglected or ignored only with penalty. Efficient management, thorough organization, and advance planning are steps to their achievement.

While the management of a camera club today can blaze many new trails, pioneering is not so necessary as before. Any camera club management with a yen to learn and to achieve can obtain the essential know-how by making no greater effort than correspondence. A letter to the PSA Camera Club Committee will produce either the desired information, or suggestions as to where it may be obtained. Any camera club management which has failed to affiliate with a local camera club council is overlooking a good bet. Nobody, but nobody, can think of everything, especially in camera club management. Wise management is that which learns what others are doing successfully and applies or adapts their ideas accordingly. The United States Patent Office is not exactly flooded with patentable ideas on camera club management. These ideas can be borrowed, imitated, applied, and adapted with impunity, and, customarily, with no little success.

Problems Similar

Much as they may differ in size, location, objectives, and opportunities, camera clubs and their organizational problems are remarkably similar. So are the solutions for their problems. And so also the application of those solutions. Whatever works for one camera club is likely to work at least in degree, or with some modification, for another. That camera club management which keeps itself busy ascertaining what other clubs are doing, and

how they accomplish what they want to do, is keeping busy itself. And a busy management is likely to set the pace for a busy club. As a matter of cold hard fact, the camera club which keeps busy is the club most likely to keep going, successfully.

The reasons are not difficult to find. The club which keeps busy generates keen member interest and creates club productivity. Member interest is highly important. Every club has a nucleus of members, those salt-of-the-earth folks who stick together come whatever. Unfortunately, there are not enough of these good people. The big job of camera club management is to maintain the active interest of that vastly larger number of luke-warm members who have to be sold, and sold repetitively.

It takes smart direction, sound execution, foresighted planning, and no little diplomacy to keep any large membership group interested, active, and happy. People's wants, ambitions, interests, and moods are intangible. Member attitudes can vary greatly — and without notice. Successful administration of camera club programs can hang from the tenuous thread of giving a majority of the members what they want — or what they *think* they want. There are workable alternatives, such as making the members think they are getting what they want, or should have what they are getting. The fine art of salesmanship is another attribute of good management!

As important as salesmanship is showmanship. Any camera club which holds meetings is, whether the fact be recognized, in show business. There may be no stage, no stars, and no ticket-taking at the door, but it is show business just the same; the tough job of interesting an audience that might find better entertainment elsewhere.

Efficient camera club management will find the showmen in the ranks and put them to work. There is a little of the showman in nearly everyone, especially in photographers. The task is to discover those members who have developed showmanship to the greater degree and to provide them with constructive outlets for the talent.

Other equally helpful talents also can be found — and put to work. There will be people whose social instincts are highly developed, and who will make excellent hosts and hostesses and greeters and glad-handers. Non-essential for camera club meetings? Nothing could be more essential to establishing the friendly atmosphere of any camera club meeting than to have one person, or several persons, with strongly developed social instincts doing a good job of welcoming, introducing, and just plain, friendly talking.

Since the camera club obviously is in show business and its meetings are, in effect, productions, it is all the more apparent that there must be organization and advance planning. However, camera club management has things somewhat easier than show management. The club membership is a volunteer, but reasonably permanent, cast. Always there is talent within the club to be drawn upon. Also, club programs and activities always can be adapted to meetings for interesting features.

No successful, going camera club long can, or should, overlook its own talent. To present that talent in a starring role is good for the featured member, and for all the members. Many a club looks far afield for a speaker, or demonstrator, or some other feature, when something better is to be found by going over the membership roster. He who defined the expert as a person from out of town knew whereof he spoke, but he spoke with tongue in cheek. Any camera club management which essays a "Home Talent Night" is likely to discover that there really are acres of diamonds in the backyard. They await only discovery and exploitation.

"Home Talent Night," "Ladies' Night," "Members' Exhibit Night," "Members' Demonstration Night" — these are only a few of the possibilities which showmanship, and good management, can develop — *right within the club!* Always there are members who have intriguing interests *other* than photography and who are proud to reveal them. There is no law which requires any camera club always to discuss photography. There are other subjects, some related, some far afield, which will interest photographers. For instance, decidedly interesting and enlightening to photographers is learning how workers in other art fields do their stuff. Much about composition, presentation, technique, and control can be learned from the painter, sketcher, sculptor, water colorist.

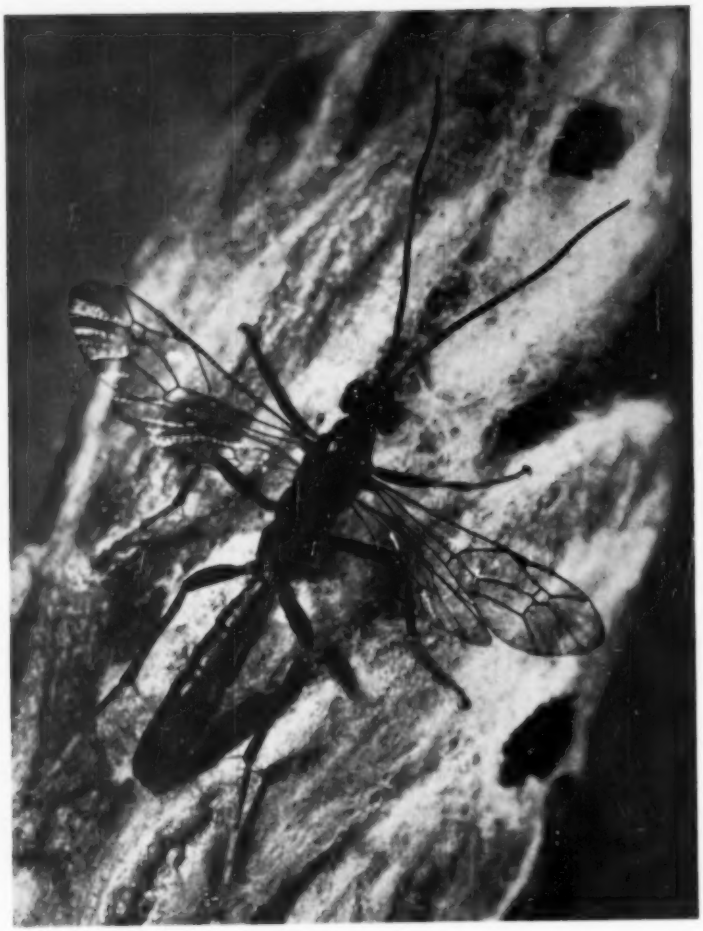
These are subjects, possibilities, and interests which enlarge the field of photography. Interspersed with print contests, field trips, and typical club activities, they make the club program, and photography itself, much more alive and vastly more interesting. Still, camera club management can keep within the field of photography alone — a field which by no stretch of the imagination is narrow or limited — and find plenty to keep the club active, busy, and productive.

Help from PSA

Any up-and-coming camera club management can turn to the various Divisions and Activities of PSA and find enough features to keep the program going for prolonged periods. A letter to the chairman of any PSA Division — Pictorial, Color, Nature, Motion Picture, Photo-Journalism, and Technical — should be sufficient to produce enough suggestions for highly interesting club programs.

Take the case of those who like to build adjectival fences around various types, or phases, of photography. There are pictorialism, documentaryism, color photography, portraiture, figure studies, news photographs, still life, action shots, illustrative photography, processes, controls, techniques — in just one sentence suggestions for 12 meeting programs. PSA Portfolios, both American and International, virtually are made to order for camera club programs, whether of meetings or member activities. These geographical portfolios now are enhanced by many other types, each and all offering program and activity possibilities.

Of course, there are camera clubs and camera clubs. They vary in size, location, talents, interests, and what-not. Some are big and busy. Some are small and busy. Some are large and dull. Some are small and could-be-better. Some have objectives and programs leading thereto. Some are highly social and some are highly technical. Some are productive and some are not. Point of the matter is that any camera club can be what its members and its managements *want* it to be — and *make* it! It's just a matter of desire and design and hard work — plus good management, keen member interest, and club productivity, which is just another way of saying "keeping busy!"



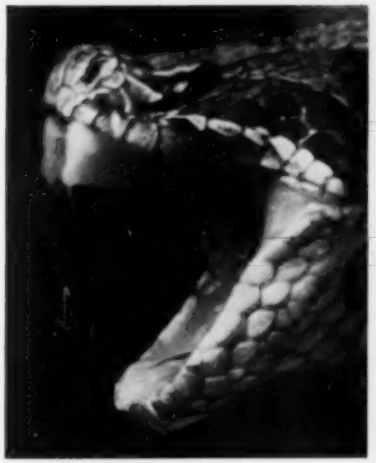
ICHNEUMON WASP — H. Lou Gibson, APSA

From The 14th Annual Kodak International Salon of Photography

Art in Scales

How to Handle and Photograph Snakes without Danger

By Arthur Q. Morrison



I was holding this rattler, of the ingrown disposition, in a manner which forced him to open his mouth. Note the bared fangs. Incidentally the snake fang was inspiration for your doctor's hypodermic needle.

Your models are always nude, but nobody will worry about morals in your studio. Sometimes your models are willing and sometimes they object in strange ways to posing before your lens. And sometimes your models are simply completely indifferent—until you put your hand in the wrong place and then you are carried off to a hospital, if you live long enough. But all in all, if you can conquer a native fear, you will find the pasttime of photographing snakes highly fascinating, and you will find in these lowly reptiles models which will offer unrivaled poses in color, grace and beauty.

I have been photographing snakes for many years, partly because I like the camera and party because I like snakes—and partly because, in a somewhat full life lived in a number of parts of the world, I have found no subject for the lens which can offer as much of interest as a snake.

The principal difficulty in the way of photographing snakes is, of course, the man behind the camera, and the trouble with the man is the fear that most people seem to feel in the presence of a snake, particularly one of the deadly variety. But once this fear is overcome, and it can be overcome by almost anyone—especially a camera bug who will stop at nothing to get a good picture—snakes will be found The Perfect Model for a photographer who wants something different, something interesting and something of genuine beauty.

It may be that one reason the average person fears a snake, or dislikes the idea of handling one, is because it appears slimy. And nothing quicker than a photograph can prove that a snake not only is not slimy, but as clean as a whistle. Its glistening, colorful scales reflect the sun or the photolamp in a manner to furnish highlights which are difficult to obtain in other subjects. It is true that snakes are cold, and the photographer who objects to that may wear gloves. But the reptiles are clean and neat and they charge no fee for appearing in the studio.

This much is true: Care must be exercised in the handling of your reptilian model, for all of them will bite. If the snake is poisonous, the bite may prove fatal and at best it can afford a long siege of hospitalization. If non-poisonous, the snake may produce a wound similar to the scratch of a cat, which is a risk no one likes to run. But there are some 200 varieties of snakes in the United States, and only four of these are poisonous: the rattlesnake, the cottonmouth water moccasin, the copperhead and the coral snake. Surely, there are enough of the others to provide models for those who don't want the risk of handling the deadly species.

The first lesson in the handling of a snake is simple: You must be gentle. Snakes are delicate and injure easily. They are creatures of fear and they frighten quickly—and when they are frightened, they strike. You must move your hands slowly but carefully; you must never make sudden or jerky movements of your hands in close proximity to the snake. But with rare exception, when the snake strikes, it is a defensive measure. There are few really aggressive snakes in the world.

One of the most interesting things about snakes is the fact that you cannot place one in a position which does not consist of graceful curves without breaking its back. Consequently, your snake model always is posed, however it may be lying or crawling. And there is a lithe, sleek beauty to the coils and the powerful muscles underneath which is a challenge to any cameraman.

There is another point which sometimes worries the animal photographer—but is of advantage to the snake photographer. When the snake is posed, quietly, its head almost invariably is facing the lens, and if it isn't, it takes but a movement to bring it into position. And snakes will hold this position under ordinary circumstances sufficiently long to enable use of practically any speed in making the picture.

Too, snakes have no eyelids, and having none, cannot close the eyes. This fact may have given rise to many of the stories about hypnotic stares of snakes which have supposed to have charmed animals and even human beings into immobility.

In connection with mention of the eyes of a snake, it

might be pointed out that there is a distinct difference in the eyes of the poisonous and the non-poisonous variety found in the United States, and this difference makes an interesting photographic study. In the face of bright light, the pupil of the eyes of the poisonous snake narrows to a slit, like that of the eyes of a cat—and the pupils of a non-poisonous snake contracts to a smaller circle, like that of the eyes of a man. For the really interested photographer who can handle the snakes without fear for close-up work, an unusual strip of pictures can be made of the eyes—pictures which aren't likely to be duplicated in many albums.

Best results from photographing snakes on the ground, or against a natural background, are obtained by removing the model to a fairly open spot, free of underbrush or possible hiding places.

For it is the first inclination of a snake when near man, and particularly when a snake has been in a cage or other confinement and suddenly finds itself free, to run rapidly for rocks, tall grass, or any other place where escape is possible. If the snake is placed on the ground and should start to run, it may be headed off much as a sheep dog herds sheep. The snake can be turned by striking the ground in front of it, or by moving in front of it. After two or three fruitless efforts to run away, the snake probably will sulk and remain motionless for quite some time, affording an excellent chance for pictures. Poisonous snakes will sulk more than the others, and as a result make somewhat more docile models.

A poisonous snake may be moved by placing a stick—long enough to keep the knuckles at a safe distance—under the snake's body about one-third the body length from the head. The snake may slide off once or twice, but eventually he will become tired of this and apply a little pressure and remain draped over the stick. On one occasion I carried a four-foot rattlesnake more than 100 yards on a stick.

The photographer may use a camera on a tripod, focusing on a spot and placing the snake within the frame and shooting when the subject is still. But I prefer following the snake through the view-finder or ground glass, letting it find a natural background and a natural pose.

But the most intriguing work with the camera and the snake, from my standpoint, comes in the shooting of close-ups, where the tongue is darting, or where I have forced the mouth open and pushed the sheath up exposing the fangs, or where the cold viciousness of the reptile is apparent. In making a recent series of strips, I kept two snakes at home—a Massasauga rattlesnake and a Fox snake. The rattler reposed in the bathtub, since my wife was out of town, and the Fox snake took over a large chandelier in the living room. The Fox snake is an excellent climber and seemed to enjoy himself when not working for me.







(TOP) This little Fox snake, with darting tongue, shows his rather amiable disposition as well as the round eye pupil like those of dogs and men. He was as gentlemanly as the rattler was vicious.

(CENTER) I used a stick for conveying this Egyptian cobra to the rock. He was sulking as I took the picture.

(BOTTOM) The Blotched Chicken snake reposes after a very heavy meal.

In photographing the heads of these two models, the tail was under my right arm, the body was across my forearm, and the head was held in my right hand. My camera—a 4 x 5 view—was in a steady, horizontal position, to be operated by my left hand. I placed a mirror behind the ground glass so that I could see to focus. The rest was simple: I just turned the head as I pleased and made the pictures. The Fox snake was a perfect gentleman and seemed to enjoy it all, but the little rattler, I must admit, didn't appreciate art. He had the most ingrown disposition I have ever known, man, beast or snake, and he was always wanting to bite somebody. I say he, questionably, for it is impossible to tell the sex of a snake by an external examination, except in some rare instances where the male coloring might be different from that of a female.

If a reasonable amount of care is exercised, there is little danger of being bitten even when photographing such plain ornery snakes as the Egyptian cobra.

While on an expedition in Luxor, Egypt, several years ago, workmen chased a cobra from a storeroom. I took it, draped it over a large rock and obtained an excellent photograph without the least trouble. This particular specimen calmed down at once. He was one of several of his kind I met during the three years I was in Egypt, and I found that the disposition of the breed is much the same the world over.

And, of course, since snakes are the most misunderstood of the live things on earth today, it is natural that there are wild legends and tales about them that cannot be substantiated. The camera and the photograph can do much to dispell these legends, and if ever anyone should produce an actual picture of a hoop snake placing its tail in its mouth and rolling down a hill, that photographer can earn a lot of money. The snake just doesn't do it.

This one last point should be considered: The majority of people who die from snake bite die from fright—nervous shock. And the photographer might well remember this: The snake, and particularly the poisonous snake, is as highly strung as a piano wire, and his nervous system is subject to shock just as is that of the human. And if the photographer becomes too careless and holds a poisonous snake in his hands for too long at a time, he may find suddenly that he is holding only a wilted corpse —for the snake will have died of shock.

For color, for Nature's stream-lining long before man invented stream-lining and design, for action and for general beauty, you will find a lot of Art in Scales.



JAGUAR CUBS (Felis onca) Dr. G. M. McKinley



SNOW OWLS — Alfred Blyth

From The Fourth Chicago International Exhibition of Nature Photography



RURAL WINTER — Clifford Matteson

From The 1949 Cincinnati Salon



"MR. BIG SHOT"
Anders Aalborg

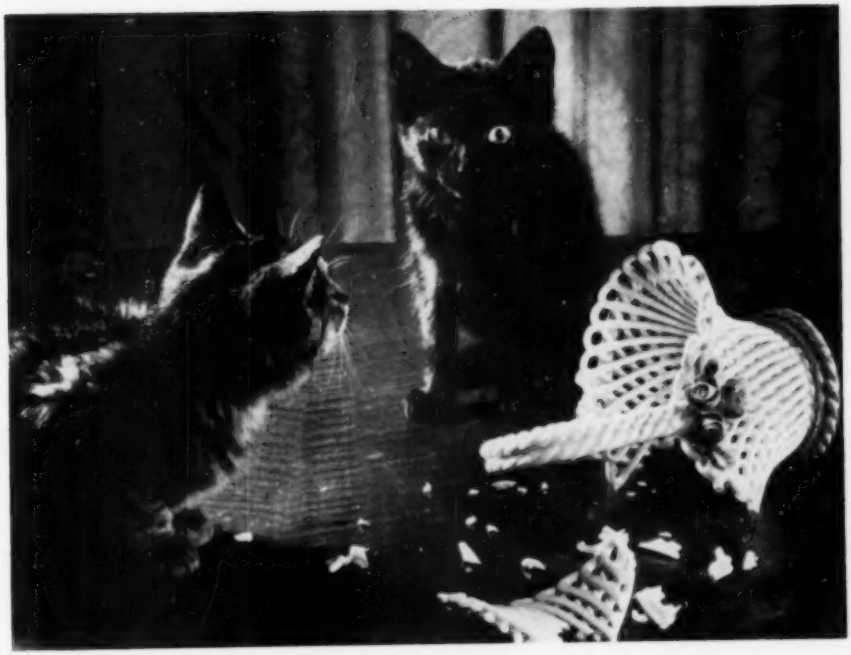


THE ARISTOCRATS
C. Bronson Weed



THE ROAD

Jaroslav Bohacek



"THINK FAST, BUB!"

Grace de la Croix Daigre



NANCY
Arnold Wallen



ALL AMERICAN
David Obey, Jr.



JEUN ERI — Martin Brondi

From The 13th Rochester International Salon of Photography



DETROIT IN JANUARY — Lionel J. Tidridge

From The 13th Rochester International Salon of Photography

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When Cometh the Eighteen!

BY EDWARD PROBERT

Lo and Behold, a long time since there came one Christhilf, a soothsayer, who proclaimed: "Verily, in the name of Allah (to whom all be praise), I promise thee great pleasure. For certain pieces of silver, thou shalt receive, each and every four moons (more or less), Portfolio No. 18, for comment and edification." Thus he spake!

But know ye that this graybeard hath learned from long experience with soothsayers' prophecies, and mortal weaknesses, that such utterings should be taken with a grain of salt—yea, many grains. Blessed is he who doth not expect too much too soon, for he will not be disappointed. Selah!

The silver changed hands. After many moons had waxed and waned, one day I gathered together my ancient parchments of secret writings, my astrolabe, and other instruments, and fared forth to the wilderness. There I consulted the stars as commanded by Allah (the most gracious), and behold, after much prayer and fasting did I bring forth a strange device which is here set out for the faithful.

On the scale which ascends to Heaven, the abode of Allah (the compassionate), is set out the days of a year. On the scale which hugs the earthly horizon is inscribed the circuit numbers of No. 18. At the Intersection of imaginary lines projected from the Heavenly and earthly scales, lo, I have set points at the several number of days in which No. 18 was lost from my sight, while my soul languished in waiting. Joining these points have I made a solid line, that he who runs may read.

Note ye that two further lines have I inscribed thereon—one for the "thrice," as mentioned by the soothsayer, and yet another for the "twice," which represents a reasonable discount of any soothsayer's utterings, for the soothsayer's prophecy took not into account the many delays on the caravan routes, the mirages, nor the appraising and refurbishing at the journey's end.

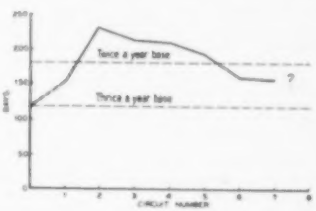
Although Allah (blessed be his name) hath commanded that all things spiritual turn Heavenward, the greatest boon under the sun to all mankind would be for this solid line to come downward nearer to the earthly scale. As I muse upon the later recordings on this scroll, it seems that some beneficent influence may be gradually bringing this devoutly desired condition to pass. Often I wonder, in the silences of the night, if perchance this fairy godmother, one Sirod Rebew (sometimes named in anagram), might not be grateful for a little help, along the rough and rugged way, from each of us. Amen.

Maximum Print Size

Increasing express costs have made it necessary to seek means of cutting down the weight of the portfolios and thereby reducing the amount of expressage that each member is called upon to pay. In the more thickly populated areas the transportation costs impose no great burden but in the areas where there are long jumps between stops, the express charges have become a problem. The first move to lessen these costs was to call for all new prints to be unmounted. This has eliminated quite a bit of excess weight. We do not want to stop there, for we feel that the weight of the portfolios can be further reduced.

In running through the various portfolios, it was noted that many of the prints were 8 x 10 and smaller. Therefore, we are in the midst of a poll in all portfolios to ascertain the reaction of the members to making the maximum print size for the portfolios 8 x 10. The complete results of this poll will not be known for some time.

While the saving in the weight of the paper may appear small, there are other factors that will increase this saving. For example, 45 print folders are used in each circuit. By adopting an 8 x 10 maximum, we shall be able to save considerable weight in the print folders alone, for in the smaller size we can use a lighter weight stock. Eventually, too, we can go to a smaller size shipping case. We recently shipped out the first circle of the PSA Miniature Portfolio, using 8 x 10 as the maximum print size and also the new type folder and shipping case. The weight of the portfolio, packed for shipment on its initial trip, was



The Saga of Portfolio No. 18

six pounds. This is quite a difference from the weights of some of the portfolios that are now in circulation.

The use of an 8 x 10 maximum will not in any way impair the efficiency of the portfolio activity, and at the same time has much in its favor. The prints will be a great deal easier to handle and study, and the possibility of damage to them will be lessened. It is just as easy to comment upon an 8 x 10 print as it is one of larger size. Too, one is more apt to make over an 8 x 10 print, following the suggestions given by the fellow-circle members and the Commentator, than they are to re-make an 11 x 14. This idea is worth considerable thought and we hope that the members will give much consideration to it before voting on the sheet that is provided in the Portfolio Notebooks.

Our first tally on this vote comes in Pictorial Portfolio No. 50. The score was 14 for the 8 x 10 maximum, one willing to go to either size with the majority of the group, and one for an 11 x 14 maximum. With this result at hand it is very likely that the new maximum size will be given a tryout on the next circuit of Pictorial Portfolio No. 50.

E. R. Christhilf, Hon. PSA, APSA

Additional Considerations

Mr. Christhilf's discussion of print size is based on the mechanical desirability of a smaller portfolio: the reduced cost and the ease of handling. Both of these factors have sufficient value in themselves to merit serious attention.

There are other considerations also. Most of the members of the various portfolios are interested, more or less, in the exhibition of some of their pictures. Not all of the prints entered in portfolios are aimed at the salons but many of them are. The argument comes up that an 8 x 10 print is not adequate for salon competition. The easiest answer to this is that an 8 x 10 is probably as good or better than an 11 x 14. In the present state of international salons the 11 x 14 size is probably near the bottom in popularity, or at least near the bottom of the list in success. The most popular sizes are 14 x 17 and 16 x 20 and there is a growing tendency toward smaller sizes, 8 x 10, 5 x 7 and even smaller.

In a sense, a portfolio print is a proof print. Care must be used in this kind of thinking, however, because, right or wrong, a proof print connotes something which has just been dashed off in order to appraise the possibilities of a negative. In its best sense, a proof has just as much care and skill lavished on it as a final print. A proof should be given every chance to prove and a sloppy print, carelessly done, is less than it should be. As a general rule an 11 x 14 "proof" entered in a portfolio is only a trial and if it is considered for submission to a salon or competition, it is remade in a larger, or smaller size. This last statement is by no means inflexible. There still are 11 x 14 prints hung in salons and if that is the best size for the subject it should be made in that size regardless of custom, practice, or prejudice.

The possibility of 11 x 14 being the "best" size brings up an interesting point. *Is* there a best size for a print? Are some prints better in one size than in another? I think that the answer is definitely—yes. There was once a very successful print of a spider in his web and the print was life size—4 x 5. It was a sparkling jewel in the small size and it would have been a monstrosity in a 16 x 20 glossy no matter how well it had been done technically. At the other end of the scale there are many 16 x 20's which would lose much if made smaller and which would be better even larger. And then, of course, there are the many prints which put their best foot forward in an intermediate size. I have one which looks wrong in anything but an 11 x 14 and another which does not satisfy me in anything other than 5 x 7. There are those who have said that neither of them will ever look good in any size, so the statement I just made is my own opinion.

Portfolio prints may be hand held for inspection. The prints which should be made larger are adequately presented for evaluation in an 8 x 10 or smaller. Here is the validity of the term, proof print. A subject which is to be finally presented as a 14 x 17 may be just as well presented for evaluation in a small print as in a so-called large print, which is still smaller than its intended size. The chances are good that you will make a new print to send to a salon anyhow, especially if you make use of any of those fine suggestions on the comment sheet. And keep in mind that a huge poster is not always the best. "If a little one is good a big one is better" does not always apply. It may be comforting to realize that if you submit a 5 x 7 or 4 x 5 to a jury you are in good company because some of the better print-makers in the country are having fun rediscovering the possibilities of the little ones.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Color Print Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Medal Award

Great Falls, Montana, comes to the fore this month in the announcement of the PSA Portfolio Medal Award. The winner is Charles DeArmond, of Great Falls, Montana, and his winning print, "Heaven Bent," was accepted and hung in the 3rd Great Falls International Salon. It had previously travelled in PSA Pictorial Portfolio No. 34.

The picture was taken at 6 P.M. on July 4, 1948 with a Minotta Reflex camera equipped with an f:3.5 Zeiss Tessar lens. A K-2 filter was used. The picture was exposed by meter on Super XX and was developed in Microdol. The winning print was made on Veltura DL, developed in Selectol, with a slight blue toning. There was much burning in and dodging. The negative was turned in the enlarger to give the trees a bent effect.

In writing about the story behind the picture, Mr. DeArmond states that the trees in the picture, plus one not shown in the final print, first attracted his attention on a rocky knoll behind Many Glacier Hotel in Glacier National Park. The knoll looks out over a valley extending to the right and left. Mr. DeArmond was impressed by the tree living and growing on a rock and withstanding the winds that always seem to be blowing. The trees appear to have their heads bent towards heaven in prayer, a prayer perhaps for life and strength. "It has always been my desire," he says, "to portray in pictures the feelings I get from nature. This, I believe, is the first time that I have accomplished it."

Star Exhibitor Portfolio No. 3

F. S. Dauwalter, Chicago, Ill.
Franklin L. Purrington, Wheaton, Ill.
Earle W. Brown, Detroit, Mich.
Alfred H. Hyman, Rochester, N. Y.
Miss Eleanor Fischer, Brooklyn, N. Y.
Fred. L. Cole, Philadelphia, Pa.
Richard L. Stites, Sewickley, Pa.
John Springthorpe, Mt. Airy, N. C.
Axel Bahnsen, APSA, Yellow Springs, Ohio
Russell B. Stewart, Yellow Springs, Ohio
Mrs. Nina McAlexander, Birmingham, Ala.
Frank J. Heller, Bartlesville, Okla.
H. Joseph Ensenberger, Bloomington, Ill.
Frank E. Fuller, Bloomington, Ill.
Floyd G. Piper, Streator, Ill.

Photo-Journalism Portfolio No. 1 (Revised)

Henry J. Mahlenbrock, Secretary, Teaneck, N. J.
Stanley Vlattas, Brooklyn, N. Y.
John F. Frey, Bellefonte, Penna.
William W. Cross, Rockland, Maine
Miss Mary E. Voltz, Buffalo, N. Y.
Miss Rosita J. Gostin, Washington, D. C.
W. T. Smith, Rockingham, N. C.
Sag Kash, Cynthiana, Ky.
Belle McMillen, Lansing, Mich.
Jerome P. Spitzer, Chicago, Ill.
George F. Breithach, Milwaukee, Wisc.
Clifford G. Beal, Beloit, Wisc.
Ralph O. Brown, Owatonna, Minn.
Cliff Edom, APSA, Columbia, Mo.
S. D. Chambers, Port Arthur, Texas
Isadore A. Berger, APSA, Detroit, Mich.

Pictorial Portfolio No. 18 (Revised)

Alfred Watson, APSA, Commentator, Buffalo, N. Y.
Harold X. Brown, Secretary, Lincoln, Nebr.
Hal Carver, Medford, Oregon
Mrs. H. E. Weaver, Redwood City, Calif.
Dan Stewart, Fresno, Calif.
K. W. Bartlett, Glendale, Calif.
J. Armstrong Hailey, Los Angeles, Calif.
S. E. Everson, San Diego, Calif.
Charles E. Wendt, Jr., Lubbock, Texas
Earl Mercer, Navasota, Texas
Anthony P. Fama, Plaquemine, La.
A. Edward Crowe, Lexington, Ky.
Charles Ray, Jr., Brevard, N. C.
George Braum, Poughkeepsie, N. Y.
Cy Coleman, Detroit, Mich.
Jesse E. Weiss, Stroudsburg, Pa.

Pictorial Portfolio No. 11 (Revised)

M. M. Deaderick, Commentator, Carpinteria, Calif.
Jerome P. Spitzer, Secretary, Chicago, Ill.
Harland H. Sorenson, Austin, Minn.
Gale D. Hicks, Pinckneyville, Ill.
Gerst W. Weaver, Detroit, Mich.
Dave Blosser, Cleveland, Ohio
John D. Hayes, Rochester, N. Y.
Douglas H. Wanser, Springfield, Mass.
Noble G. Beheler, Ambridge, Pa.
L. G. Van Nostrand, Scranton, Pa.
Raymond Szymanowitz, Newark, N. J.
Edward T. Howell, APSA, Wilmington, Del.
J. L. Tyler, Jr., Fairfax, S. C.
Marion P. Ziegler, St. Petersburg, Florida
Richard Cooper, Birmingham, Ala.
Russell B. Stewart, Yellow Springs, Ohio



Your club is missing something if it hasn't scheduled one or more of the American Exhibits. Recently, A. C. Klein, Chairman of the Wisconsin CC Council wrote: "Fourteen clubs have just viewed the Hogan 50-print, one-man show. It would do your heart good to have heard the enthusiastic appreciation, which so many members expressed, of the privilege of seeing this fine collection." Similarly, William H. Stanley, Secretary of the Greensboro CC writes: "I am enclosing three prints taken in the studios of WFMY-TV of Greensboro, N. C., during the program of the Greensboro club on television. We arranged our program around the PSA print exhibit by the Syracuse CC for this evening. We extended invitations to two other clubs and they brought a good attendance. We wish to thank PSA and the Syracuse CC for the opportunity to see the type of work being done in other organizations."

The "Masters" show (prints made by the Masters in the professional Photographers Association of America) is now available to PSA clubs and councils after exhibitions at both the 1949 PAA and PSA Conventions, and is receiving much favorable comment.

With the club year well advanced, and most of these fine print collections scheduled to be returned to their makers during the summer months, clubs with Pictorial Division affiliation should try to fit one or more of the following shows into their programs:

Exhibits	*Character*	*No. Prints*	*Fee* *
John R. Hogan (entire show)	Marines	50	$3.00
John R. Hogan (half of show)	Marines	25	2.00
Louis S. Davidson	Portraits; landscapes	50	3.00
Edward Aicnius	Varied	25	2.00
"Masters" (entire show)	Portraits	100	5.00
"Masters" (half of show)	Portraits	50	3.00
Syracuse Camera Club	Varied	50	3.00
Omaha Camera Club	Varied	50	3.00

* Service fees payable in advance. Permits club to retain the show for one week. Club ships the exhibit prepaid to the next club or back to the Director.

PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American
Canadian-American
India-American
Australasian-American
Cuban-American
French-American
Swedish-American
South African-American
Egyptian-American
Belgian-American
Chinese-American
Netherlands-American
Dominican-American
International Medical Portfolios
Costa Rican-American
Caribbean-American
International Control Process Portfolios

For information, write to the Director of PSA International Portfolios, Miss Jane J. Shaffer, 5466 Clemens, St. Louis, Missouri.

Write to Ralph L. Mahon, APSA, Director of American Exhibits, giving your available date or dates, and at least two print show choices for each date given.



MISS CHARLOTTE KESSLER, *Associate Ed.*

Word has been received that Dr. Esteban A. de Varona, General Secretary of the Costa Rican-American Portfolios, has been re-elected to the presidency of Club Fotografico de Costa Rica. It is interesting to note that all ten members of the Club Committee are affiliated with PSA and the Pictorial Division.

Incidentally, Dr. de Varona has recently published a book entitled "Orosi," which deals with a Franciscan Mission of the 18th century in Costa Rica. The book is illustrated with 25 of the Doctor's photographs.

O. T.

Down in the country where I was born, the letters "O. T." meant only one thing—Ozark Trail. Although our town was served by two railroads, it was a long time before the realization came to me that countless thousands knew nothing of the green and white road markers, but did know that in railroad parlance "O. T." stood for that all important "On Time."

Now I learn that, to a number of portfolio participants, the abbreviation "O. T." has still another meaning—Own Time. They take their own time making a print for the next round (after the folio has been received, of course); take their own time in criticising the others' prints, and take their own time about forwarding the folio to the next member.

One member whom I know is convinced that his particular portfolio is hidden in the depths of Fibber Magee's closet, or a reasonable facsimile, since the prints were supposed to have reached him last May and have not yet been received! Which seems funny, unless you happen to be the one sitting at home wondering just when they will arrive. In such cases anticipation dies a slow death and also drags down that close relative, interest.

At some time or another perhaps most of us folio participants will, for a good reason, have to delay speeding a folio upon its way. Let's remember, however, that a portfolio travels no faster than its most procrastinating member permits, and plan to curtail our enjoyment of it to the five days allowed.

Next time be *On Time!*

PSA Honors

Chairman William E. Chase announces the appointment of the Pictorial Division Honors Recommendation Committee for the year 1950, composed of the following members:

Ray Miess, APSA, Chairman
Mrs. Anne P. Dewey, Hon. PSA, APSA
John H. Magee, APSA
Dr. C. J. Marinus, APSA
Dr. Carroll C. Turner, APSA
John H. Vondell, FPSA
E. C. Crossett, FPSA

As its name implies, the purpose and function of this committee is to propose to the PSA Honors Committee, those members of the Pictorial Division it believes are worthy of Honors consideration for pictorial achievement.

The 1949 Pictorial Division Honors Recommendation Committee performed an outstanding service in this respect last year, which warrants a continuation of the plan during the current period.

Award of Merit

For photographic pictorialists the Ladder of Success is only another name for the PSA Award of Merit. To be the maker of 6 prints which have attained a total of 30 salon acceptances, entitles one to the One-Star Exhibitor certificate, is the same as gaining a firm foothold on the first rung of the ladder. And advancing progressively from One-Star to Four-Star Exhibitor rank is indeed climbing high in one's hobby.

It is encouraging to note that each month more members are achieving the status of Star Exhibitors. The most recent names to be added to the list are:

New One-Star Exhibitors:

William J. Spicer, Cincinnati, Ohio
D. C. Brownell, San Francisco, Calif.
J. P. Carney, Griffith, N.S.W., Australia
A. E. Woolley, Jr., Baton Rouge, La.

New Three-Star Exhibitor:

Frank Meister, APSA, Kansas City, Mo.

Rating Advanced From One-Star to Two-Star:

William R. Hutchinson, Newburgh, N. Y.

Submit applications for Award of Merit certificates, together with list of prints and salons where hung, or direct any inquiries concerning the Award to Warren W. Lewis, Director of the Award of Merit.

A New Editor

W. Dovel Le Sage, Editor of *The Folio*, announces the appointment of Miss Stella Jenks of Columbus, Ohio, as Associate Editor of the department "Camera Club Activities."

Miss Jenks is known to many as the Editor of "The News Letter" of the Central Ohio CC Council.

We welcome Stella to the staff of *The Folio*, her functions on which will start with the April issue.



It has been my privilege recently to see an outline of a series of articles to appear in PSA JOURNAL, which, by the time you read this, will have started. I refer to the column, "How To," written under the nom de plume, "Johnny Appleseed, APSA."

As the title of the column implies, these articles are directed toward the presentation of practical information on the various phases of photography, with especial reference to the so-called black-and-white field.

While this series is primarily intended and designed for the less-advanced worker, it will also constitute an excellent refresher course for photographers of greater proficiency.

This column is a valuable addition to the JOURNAL, and we strongly recommend it to all members of the Pictorial Division.

The excellent humorous article on the conducting of a salon, which appeared under this column in the December *Folio*, was written by Dr. C. F. Cochran.

Coming Salons Agreeing to Follow PSA Recommendations

NOTE: M-Monochrome, C-color prints, T-color transparencies. Entry fee is $1.00 in each class unless otherwise specified.

Rochester (M, C in Pictorial, Nature, Press and Documentary; also TI. Exhibited Mar. 3 to Apr. 2 at Memorial Art Gallery, Rochester 7, N. Y.

Philadelphia (M, T) Exhibited March 4-26 at Free Library of Philadelphia.

Montreal (M) Exhibited Mar. 10 to Apr. 2, at Museum of Fine Arts, Montreal, Ont., Canada.

Great Falls (M) Exhibited March 4-12 at Great Falls Public Library, Great Falls, Mont.

Boston (M) Exhibited March 19-26 at the Boston Camera Club.

Pittsburgh (M, T) Exhibited Mar. 17 to Apr. 16 at Carnegie Art Gallery, Pittsburgh, Pa.

Kalamazoo (M) Exhibited Mar. 12-26 at Art Center, Kalamazoo, Mich.

Charleston (M, T) Closes Mar. 15. Exhibited Apr. 3-14 at Gibbes Art Gallery. Data: Mrs. R. M. Falley, 135 Meeting St., Charleston, S. C.

Washington (M, T) Closes Mar. 15. Exhibited Apr. 2-May 7 at Corcoran Gallery of Art. Data: Mrs. Lee Beiser, 3119 Second Street North, Arlington, Va.

Port Colborne (M) Closes Mar. 18. Exhibited Apr. 8-15 at Port Colborne Camera Club. Data: J. H. Walter, 74 Steele St., Port Colborne, Ont., Canada.

Toronto (M) Closes Apr. 15. Exhibited May 1-13 at Eaton's Art Galleries. Data: Rex Frost, 37 Bloor Street West, Toronto, Ontario, Canada.

Cincinnati (M, C & T) Closes May 12. Exhibited at Cincinnati Art Museum June 1-15. Data: H. G. Balthasar, 6541 Elwynne Drive, Cincinnati 36, Ohio.

Dixie (M) Closes June 15. Exhibited July 2-16 at High Museum of Art. Data: Cortlandt F. Luce, Jr., 517 Trust Co. of Ga. Bldg., Atlanta 3, Ga.

psa Camera Club

By H. J. Johnson, APSA
1614 West Adams St., Chicago 12, Ill.

On Judging Prints

Sometime ago I served as a judge at a camera club. After I had picked the prize prints, a popular vote was taken and then they asked me to explain the reason for the discrepency in the two judgings. It was quite evident that they didn't agree with my selections and wanted me to attempt to justify my stand on making such a poor choice. I answered politely, "It is a difference of opinions that makes life interesting." Had I been frank I should have answered somewhat to this effect:

Who is a competent judge? Is he the layman who thinks that the mountain scene should receive first because "it looks just the way the mountains did when I was out in Estes Park three years ago. That's God's country." How competent is the woman who favors the picture of the water spaniel because "my little Tobey always had that same soulful expression in his eyes before he was run over by a truck." How competent is the fellow who likes a snow scene because "it is much better than a snow scene I have on a calendar at home." Or the young lady who thinks bearded patriarch should win because "he looks like such a kindly old man."



BARNACLE BELLE J. M. Miller

In each instance these "judges" are basing their valuation of the picture entirely on the subject matter. Technique, composition, individuality of treatment, and originality are entirely overlooked. Competence? ? ?

But then who is an ideally competent judge? In my opinion he is first of all a photographer in his own right who can and does make pictures which are acceptable *today*. He is a man who has done landscapes and also portraits, and possibly some still life and nudes. He reads current photographic books and magazines in order to keep up on modern trends, but doesn't forget his early training in the more conventional type of picture.

He need not necessarily be familiar with technical problems of the allied arts but should be interested in and appreciative of the final results and the emotional content of paintings, etchings, sculpturing, et al. He should have read enough on the history of painting to appreciate the progress and trends of that art. He should be thoroughly familiar with the history and trends of photography.

Now as to actual judging. When a competent judge views a print he notices the technique as quickly as the subject matter, and considers several questions. Is the print quality all that could be desired; that is, have the potentialities in the paper been utilized to the best advantage, and is the contrast or "snap" of the print in keeping with the original subject. Would toning have helped the print? Is the toning in good taste or a technically poor job? Does the lighting help depict the life or spirit of the subject matter?

Even as he considers these points he is also studying the subject matter. Is it interesting, worthy matter? Was it worth doing? Does the presentation of subject ring true or is it strained, faked in appearance or overdone? Is it a fairly original theme or is it trite? (Too many pictures are practically an exact copy of a print or theme by another worker consciously or unconsciously.)

Then to the composition. Are the lines and masses in the print distributed in such a way as to achieve a unified, balanced effect? Does the center of interest dominate the print as it should? Is the type of composition suitable to the subject matter; is the beautiful, prosey scene depicted in flowing lines and the dramatic picture correctly achieved by using strong diagonals?

All of these points, completely ignored by the layman, determine the estimation of a print by a competent judge.—W.D.

Club Print Competition

In the second contest of this exhibition, Channel City moved into first place, displacing Silhouette in Class A. In Class B, the three top clubs all maintained their positions.

A total of 265 prints were received; one untitled print was not judged (this rule was explained in last report.)

Judges were Paul Linwood Gittings, FRPS, FPSA, Dr. L. L. Handly, APSA, and Wood Whitesell, FPSA.

Individual medal winners were, in order: "Dawn" by F. L. Cole (Germantown); "Barnacle Belle" by J. M. Miller (Grosse Pointe); "Champions" C. B. Jouett (Channel City); "New Jersey Shore" J. A. Weber (Germantown); "Tapiz Viencs" A. deMoya (Cuba).

HM stickers go to: "Arte Mudejar" Rodriguez (Cuba); "Fog Lifts" Leach (Acad. Sci. and Arts); "Light and Shadow" Ming (China); "Stranded" Newhall (Channel City); "October Afternoon" Deadrick (Channel City); "Nancy" Wallen (Oakland); "Japanese Journey" Marian Moore (Queen City); "Meeting Night" Thompson (Queen City); "Flight" Stanley (Science Museum); "Hot Spot" Savage (St. Louis); "Winterized" Heller (Tulsa); "Bleak Morning" Ackerman (Atlanta); "Sombra de Arcos" Figueroa (Cuba); "I and Myself" Lee (China); "Rural Religion" Applegate (Grosse Pointe); "Brown Jug" Sogin (Jackson Park); "Pin up Puss" Mildred Mead (Jackson Park); "Water Lilies" Rittgers (Jackson Park); "Threatening" Eleanor Taylor (Oakland); "Charm for Milady" Ruth Tremor (Science Museum); "Harbormaster" Du Pont (Silhouette); "Between Dark and Daylight" Pautke (Silhouette); "Spring Thaw" Cogan (Shorewood); "Tulips" Heller (Tulsa); "Sunlit Steam" Doris M. Weber (Western Reserve).

CLASS A

Club	*Dec.*	*Cum.*
Channel City	90	168
Silhouette	84	164
Grosse Pointe	84	150
Fort Dearborn	75	147
Western Reserve	79	146
Queen City Pictorialists	84	145
St. Louis	73	145
Detroit Pho. Guild	74	142
Germantown	83	137
Science Museum	75	133
Houston	71	129
Atlanta	76	129
Academy of Science & Art	80	124
Rock Island	71	124
Providence of Engr. Soc.	76	117
Niagara Falls	52	109
Venango	68	103
Jackson Photo. Soc.	63	63
Baltimore	–	55

CLASS B

Club Fotografico de Cuba	88	167
Jackson Park	83	156
Tulsa	86	151
Oakland	85	146
The China Pho.	82	130
Phoenix	75	128
Sierra	75	126
Spokane	68	126
Blackhawk	67	122
Lawson	67	118
Utica	86	118
Shorewood	74	115
Delta	64	114
Seven Hills	66	112
Orleans	67	112
Bartlesville	68	112
Camera Club of Hawaii	64	110
Albany	51	110
The F/8	58	108
Motor City	65	108
Portage (Akron)	65	107
Bloomington	55	107
Owego	58	105
Bell	53	104
Independence	64	103
Padre Trails	57	103
San Luis Obispo	60	101
Stillwater	54	100
Baloo	58	98
Cloname Art	54	98
Shell Oil	64	97
Ogden	57	96
Lens and Shutter	54	95
Mid-South	56	95
South Denver	56	94
Portland	52	94
Keene	57	93
Dubuque	54	92
Berkeley	45	92
Pho. Soc. of Decatur	53	90
Painsville	48	88
Diablo	57	85
Jayare	38	85
Flathead	48	83
Oval	43	82
Federal Reserve	50	81
Sioux Falls	39	78
Ocala	39	75
Morgantown	60	60
James River	–	51
Charlotte Pho.	–	47
Taft	–	46
Lion's Gate	–	44
Muskogee	–	42
Twin City	–	41
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DAWN — Ferd. L. Cole

psa Nature

By Louise Broman Janson, APSA
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At the PSA Regional Convention, which will be held in Chicago in April, the Nature Division will present a lecture by Willard H. Farr on "Insect Photography." Mr. Farr is a well known exhibitor and a member of the Nature Camera Club of Chicago.

Adventures with Amphibians

A spring sound as delightful to the nature photographer as the soft warble of the returning bluebirds, is the chorus of the frogs when they awaken from their winter slumber. These amphibians are fascinating subjects for the camera and many pictures remain to be taken of their habits and ways of life which would help to complete scientific records.

Frogs and toads are gentle, harmless animals. Their way of defense from danger is to escape to a place of concealment. The word "frog" in its usual interpretation does not include toads, but they are so closely related that no distinct line can be drawn between them. These cold-blooded creatures belong to the class *Amphibia*. They are tailless batrachians which in the adult stage are designed for jumping and hopping.

Mating and the laying of eggs occurs in water. The female is attracted to the area of the male by his calling. The male grips his mate behind the arms and hangs to her back until she has expelled her clutch of eggs and he has poured out his fertilizing fluid upon them. The eggs are covered with a coating of clear jelly which causes them to cling together. After a few days of incubation, the tadpole emerges. It has a long tail and resembles a fish. Gradually the tadpole develops hind legs, the tail shrinks, and the front legs appear. Finally, the change is complete and a new toad or frog appears.

A series of pictures showing the metamorphosis of one of these animals is a valuable addition to the nature photographer's file. It is best to select a species that attains its adult form in one season for some take two or three years. The American toad, tree frog, and leopard frog are ideal subjects since most of them complete

the transformation from tadpole to adult within two or three months. One of the most practical ways to shoot such pictures is to use a small aquarium. An inch or two of clean sand at the bottom and a few water plants are needed to create a natural setting. It is important to keep the water clear. A sheet of plate glass should be used to divide the tank and confine the subject nearer to the front in order to make focusing easier. It is imperative to keep the outside glass absolutely clean.

Daylight is the simplest lighting to use. The aquarium should be taken outdoors and placed in direct sunlight. The best time to work is mid-morning and mid-afternoon. Long shadows, which occur early and late in the day, are not desirable. A polaroid filter is very helpful in eliminating reflections on the glass.

When synchronized flash is used the reflector is held an inch or two above the water directed away from the lens. Additional fill in light can be arranged by placing two small floods in reflectors on either side of the tank. An angle of about 45 degrees toward the glass overcomes reflections. Arrangement of the lights is best determined by making a few test exposures.

For monochrome pictures a background of gray or white cardboard can be placed at an angle behind the tank. For successful color work backgrounds that give separation of tone from that predominant in the subject are required. This can be accomplished by using colors which are adjacent or complementary to the subject. Backgrounds using adjacent colors give soft, pleasing effects. Those using complementary colors produce more forceful and striking results. More water plants can be included in color than in black-and-white photographs.

In order to make a life cycle series possible, it is necessary to collect the eggs which comprise the first picture. Venture out in March or early April equipped with a bucket and a long handled dipper. Ponds, still pools, and the banks of slow streams are logical places to search. The eggs of some species are attached to water plants; others float in masses near the surface. The eggs of toads can readily be distinguished from those of frogs. Toad's eggs are laid in strings of jelly, while frog's eggs are laid in gelatinous masses. They should be collected soon after they have been laid for the incubation period is only a few days. When discovered the eggs should be carefully dipped from the water and transported in the pail. Equal caution should be exercised when placing them in the aquarium. Pictures of the eggs should be taken as soon as possible for in a few days they loose their spherical form and begin to elongate until finally the tadpoles may be seen moving in the jelly mass. In three or four days they work their way out of their slippery, protective incubator and swim away. Tadpoles feed upon vegetable matter found growing in the water. In your aquarium they will thrive upon a diet of well-cooked lettuce. Occasionally, this can be supplemented with small quantities of raw liver. Photographs should be taken at regular intervals so that all the interesting steps in the metamorphosis are recorded.

After the transformation has been completed the young frogs and toads should be taken out of the aquarium or they might drown. If they are still desired for photographic purposes, they should be kept in a moist tank luxuriant with plant life. At this point their diet consists mainly of insects. If they are no longer wanted, they should be set free in a location similar to the one from which the eggs were taken.

In order to escape the cold of winter, these batrachians find suitable protection by sinking into the mud of moist shorelines and shallow ponds. Sometimes they seek shelter on old stumps and piles of debris. As autumn draws to a close they work their way down below the frostline. When in hibernation the skin serves as the only medium of respiration. In warm weather the skin supplements the lungs as a medium for breathing. It is the need of moisture for this body function that determines their habitat.

A lot of pleasure can be had by taking pictures of these amphibians in their own haunts. Many individuals are quite friendly and conform to the will of the patient photographer. They can be taken in their own setting or if this is not convenient one can be easily made. A few damp rocks, mud, and moss can be arranged as a stage and the model can be persuaded to pose by gently stroking its back between exposures.

Photoflash pictures taken on a spring evening are especially enjoyable. Guided by a flashlight, follow the sound of the serenade to the edge of a shallow pond and set up your camera and tripod. Soon a suitable subject will appear. Focus by holding the singer in the circle of light and shoot at the peak of animation.

Photo-Journalism

By Clifton C. Edom, APSA
18 Walter Williams Hall, Columbia, Mo.

We like this item from the May 1, 1886 *Philadelphia Photographer:* "We caution our amateur friends not to allow their 'Detective' cameras to tempt them into mischief. We all see lots of comic scenes every day (and it is a blessing from heaven to be able to see and enjoy them) but we should not take and expose pictures of people that would give them pain, such as lovers reading poetry in one chair, etc., *ad infinitum*.

"Sea-sick people, for example, have been taken 'all turned over,' who, when well, were as able to hold their own as anyone. A photo-joker, crossing the Straits of Dover, lately, 'got some good things' of his unfortunate fellow-passengers. Some call such results 'sic-transit' pictures, 'sea-nerry,' and photographs 'in straits,' but that doesn't justify their public exhibition. Be kind."

'Detective' cameras, as you know, were approximately the size of today's 4 x 5 View camera.

In a recent and very welcome note from A. Aubrey Bodine, FPSA, he writes: "This week will end 25 years of photographic competition." What a wonderful record. Here's hoping the next 25 years will be as fruitful for Bodine, and that we may have the pleasure of looking at his splendid pictures for many years to come. Incidentally, the prize-winners which Bodine has turned out during the last quarter of a century would add up to a beautiful book. Why not do it, Aubrey?

Sag Kash, editor the *Cynthiana* (Ky.) *Democrat*, tells us that the arrangement with the National Press Photographers Association for P-J to receive their fine magazine each month will really start the Photo-Journalism ball rolling. Kash has great hopes, too, for the Photo-Journalism portfolio now touring the country.. Proof that he's a worker and is "sokl" on PSA is found in the fact that he was lead-off man in the Journalism portfolio project. If you are interested in joining the Portfolio, write Eldridge Christhilf, 5819 North Ravenswood Avenue, Chicago 26, Illinois.

Stelios M. Stelson, Durham, N. C., a free-lance photographer writes that he greatly appreciates receiving his copy of the NPPA magazine. Frankly, it's the biggest bargain we know of. Hundreds of other PSAers will miss the boat if they don't join the Photo-Journalism Division. This monthly publication alone, given to every member of the Division, is worth four times the dollar it costs to join, and would cost you as much if you took out an independent subscription.

Rus Arnold, APSA, still skips about the country. Only recently, he, with Ed Miley of the *Dallas Morning News*, conducted a Photo Workshop at East Texas State Teachers College, Commerce, Texas.

The NPPA has devised a point system which it recommends as a basis for judging photo competitions. Here it is: 4 possible points for dramatic quality achieved while covering spot news story where unrehearsed action is obvious; 2 possible points for difficulties encountered and competitive conditions under which cameraman worked; 2 possible points for importance of story; 1 possible point for technical quality.

This year's *Editor & Publisher* News Photo contest (deadline January 31) used the point system recommended by the National Press Photographers Assn.

Bill Straeter, Jr., secretary of Region Seven, the National Press Photographers Assn., does an interesting periodic newsletter. Bill is an AP man with headquarters in Kansas City.

The 14th Annual New York Press Association Exhibit was held at the huge 71st Regiment Armory, Park Avenue and 34th Street, in conjunction with the National Photo Show Feb. 22–26. Competitive classes included spot news, general news, feature, portrait, sports, speedlite sports, and pictorial.

Kappa Alpha Mu, the national honorary collegiate fraternity devoted to Photo-Journalism, will hold its 5th annual competition at the University of Missouri during Journalism Week in May. This year's convention will be held at Lansing, Michigan, in April. The organization, begun on the University of Missouri campus in 1945, now has twenty-two chapters—from New York to California—and is proud of its active, professional, and honorary members.

John R. Whiting, APSA, chairman of the Kappa Alpha Mu advisory council, and formerly editor of *Science Illustrated*, is now publisher of *Flower Grower*, the Home Gardener's Magazine, Albany, N. Y. We are watching the *Flower Grower* illustrations with avid interest. John, in our estimation, is one of the best picture men in the nation.

The News Pictures of the Year Competition, sponsored by the School of Journalism, University of Missouri, and the Encyclopaedia Britannica, was recently judged at Columbia, Mo. Judges were Henry Ehrlich, managing editor of *Look*; Paul Threlfall, *Wichita* (Kan.) *Beacon*, president of the National Press Photographers Association; Howard Kasch, editor, the Britannica Book of the Year; Bob Ghio, photography instructor, University of Missouri; and Art Witman of the *St. Louis Post-Dispatch*, who acted as chairman. This year's show drew more than 3,000 entries in the news, feature, sports, portfolio, series-sequence, and color divisions. First public hanging of the exhibit will be at Missouri U. during Journalism Week next May. The picture book, to be printed by E. Rosenthal Co., Inc., is now in preparation.

H. J. Johnson of Chicago writes he is glad to hear we are going to have a quarterly news letter in PJD. It will, says Johnson, "give the average member a feeling that perhaps we have some interest in him." We agree with Mr. Johnson on the need for a bulletin. How about it folks—give us a lift with some newsy bits about yourselves. We'll be listenin'.

Tentatively titled "Talking With Pictures," a book on Photo-Journalism written by Stanley E. Kalish, picture editor of the *Milwaukee Journal*, and the writer of this column, is now in the hands of the publishers, Rinehart & Co., Inc., New York.

psa Color

By Karl A. Baumgaertel, APSA
153-31st Ave., San Francisco 21, Calif.

Film and Filters

Whenever two or more photographers get together, there ensues a discussion on filters and a renewal of the old controversy on whether daylight type film or artificial light film with compensating filter gives the best



results on daylight subjects. What brings this to mind at the present time is the receipt of a copy of Eastman Kodak's "Summary of Kodak Filter Recommendations."

One statement made in the summary that interests us particularly is that with daylight film the Kodachrome Haze Filter can be left on for all outdoor pictures. We have long recommended this not only because we felt that it gave more pleasing color especially as far as the sky is concerned, but because the filter acts as a protection for the lens against salt spray along the sea coast and against sand and dust in the desert country.

We have found it necessary to change filters about every two years due to roughening of the filter surface. Filters are cheap and easy to replace. Using the filter as we do, the only thing necessary to clean the lens is to brush it lightly with a camels hair brush not more often than once in six months. We never find it necessary to "scrub" the surface with a handkerchief or a piece of lens tissue. Lenses, especially coated ones, appreciate such treatment. Needless to say, we keep our fingers off the lens or filter surfaces at all times. Incidently, we have found the Kodachrome Haze Filter also works best on daylight type Ansco Color film.

As far as the old argument regarding daylight type film versus artificial light film plus compensating filter is concerned, there is no scientific way in which the average person can make a comparison. There is, however, one mistake that most people make while comparing results and that is that they compare artificial light film with filter against daylight type film without any filter. As the compensating filter used with artificial light film does act as a "haze" filter, the only way to compare these two films is to expose daylight film with a "haze" filter in place.

As far as the film manufacturers are concerned, the only thing we have seen in print that in any way indicates that artificial light film plus filter may give better color under any circumstance is a note on the Eastman summary referred to above which we quote: "Type A and Type B films with appropriate filters for daylight, afford better rendering of color in distant objects than the Daylight Type films, especially at altitudes where haze is perceptible."

In many instances, especially in so-called pictorial photography where truth in color is much less important than pleasing color, *daylight* type film without a compensating filter can be used for photographing such subjects as street lighting, illuminated Christmas trees, etc., and give quite pleasing results. As it accents the reds the results are often quite dramatic. When so used the film is to be considered as having the same speed as when used for daylight subjects. It's the filter that affects the film speed, not the type of illumination and when we use film without a compensating filter the film speed remains the same as for the illumination for which it was intended. Some of our more technical minded readers will probably take exception to that statement but as far as 99 percent of us are concerned the statement will hold true on the subjects we photograph.

Quiz Programs

Except to say "thank you" for the many fine slides received for the Hospital Project, it was not our intention to mention the project at this time. However, a letter recently received from Miss Ruth E. Wolff, Recreation Consultant of the American Red Cross, brings out a new use for slides that should prove adaptable to general use in both clubs and homes. We quote briefly: "One very interesting variation in the use of this material (color slides) is the compiling of sets of slides into various categories which are then used in quiz programs."

Apparently the use of slides in this manner has proven to be highly successful. It should be equally successful for home and club use. Anything that gets away from the usual "flat-footed" method of presenting slides is good and with the use of a little imagination this idea should easily be developed into something both unusual and good.

Black Magic

Although photography is well over 100 years old, there still exists in many minds a belief that photography is a form of magic, black magic at that. Actually photography, as about 95 percent of the people practice it, is quite a simple process requiring, as far as the technical end is concerned, very little skill and not too much practice. For example the chemistry, technical skill and knowledge required in preparing a good meal is far beyond that required to develop negatives and make prints, yet many people who can cook well immediately become both terrified and confused when they try to do something photographic.

Likewise, many men and women who are highly capable in the handling of their every day business affairs become helpless when they are put on a camera club committee or given some simple photographic program to handle. We have, for example,

seen a big business executive, one accustomed to handling hundreds of people in his business, become hopelessly confused when put in charge of a five man camera club committee. The business end of any photographic organization or activity is no different from any other business activity and should be handled in the same way. All that is needed is a little thought, a little planning and a certain amount of common sense. Certainly no miracles are required and the sooner that that fact is realized the better it will be for everyone concerned.

There are several more sad lessons that newer color camera clubs have yet to learn. One such lesson is that their best "hail-fellow-well-met" is seldom good material for any club office or responsibility. It will usually be found that such people operate chiefly on bluff and do not thrive on the work required to get things done. The other lesson is that it is quite fallacious to believe that their "top exhibitor" must of necessity be top flight material for club administrative or program work. Sometimes they are, more often they are not.

Here are a few more words of warning not only to clubs but also to other organizations contemplating the holding of an exhibition or competition. Top flight exhibitors do not necessarily make top flight judges. As far as club competitions are concerned, the selection of a poor judge is usually not too serious but the inclusion of an incompetent judge in an exhibition may cause a loss of prestige to the show that will be hard to overcome in future years. If possible try out your prospective judge on some minor activity. If this is not possible ask questions of those who have knowledge of his ability as a judge. In many cases the Color Division can advise you either as to the ability of someone you contemplate using as a judge or we may be able to recommend capable individuals. Write to either H. J. Johnson at 1614 West Adams St., Chicago 12, Illinois, or to the chairman at the address shown above.

Shipping Boxes

Beyond all doubt the most popular service innovation inaugurated by any organization sponsoring a slide show was the distribution of slide shipping boxes to entrants by the El Camino Real Color Pictorialists of Los Angeles. These boxes have proven to be almost complete insurance against breakage while slides are enroute, they have saved time and trouble, and, in some cases, postage to contributors. When more of them are in service they may cut down the work of handling entries, including the replacement of broken glass, as much as 75 percent which is a real saving of time and trouble for the exhibition personnel.

It was therefore with pleasure that we learned that the Tulsa (Okla.) Camera Club had mad up and distributed similar boxes to contributors to their Second Annual Magic Empire Color Slide Exhibit in 1949 and that the Photochrome Club of San Francisco was doing the same for contributors to its Sixth San Francisco International Color Slide Exhibit this year. The more clubs that do this the sooner will the use of these boxes become universal. If you are looking for a feature to gain good will for your exhibition, something that will make things easier for all exhibitions, try the distribution of these boxes. They are easily made and the cost is very small. Mr. Floyd Norgaard, President of the El Camino Real Color Pictorialists, who designed the improved box distributed by all three clubs, has some short cuts that will make the production of these boxes still easier, and if clubs or organizations will write him at 206 S. Lake St., Los Angeles 4, California, Mr. Norgaard will be glad to give them full information.

Coming Color Exhibitions

El Camino (Los Angeles), April 25-May 6. Deadline April 3. Four slides, $1. Forms: Floyd L. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.

New York, May 5th, etc. Deadline April 20. Four slides, $1. Forms: Paul J. Wolf, 354 Fort Washington Ave., Hawthorne, N. Y.

New Zealand, at Christchurch Art Galleries. Deadline Sept. 18. Four slides, $1. Forms: R. J. Blackburn, P. O. Box 880, Christchurch, New Zealand.

TERRITORIAL COLUMNS

South and Southwest

By C. L. Herold
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The First Annual Louisiana Amateur Photographers Salon and Contest—sponsored by the Louisiana Art Commission, Jay R. Broussard, Director—has recently been concluded. Ruth Holleyman of the Lake Charles (La.) CC won the "Best in Show" award, and another of her prints took 3rd Hon. Mention. Prints submitted by A. J. Sanarens, and Louis J. Dreuil, both of New Orleans, won 1st and 2nd Hon. Mention, respectively. Mrs. Holleyman's name is the first to be placed on the "Best in Show" trophy, donated by Mrs. Grace de la Croix Daigre in honor of her late father, Lionel de la Croix. The jury for this show was: Wood ("Pops") Whitesell, FPSA (New Orleans), Mrs. Daigre (Plaquemine), and Caroline Durieux and Elemeore Morgan (Baton Rouge). Following exhibition at the Old State Capitol Building in Baton Rouge, the First Louisiana prints are scheduled to go on the road.

Here is a new twist on that old wheeze about what the Governor of North Carolina said to the ditto of South Carolina. It seems that the Florence CC of *South* Carolina showed a movie as part of one of their programs a while back. Title? None other than "Meet *North* Carolina"! By the way, did any of you see the Xmas issue of the FCC *Tripod*? It was a dandy—mimeographed in red ink, replete with holly decorations, and topped off with an actual contact print of a nicely done Xmas subject. Clarence Gasque, who frequently air-mails our copy of the *Tripod*, did a fine job. Dr. George Smith is the new president of FCC.

By the time this goes to press, the Baton Rouge (La.) CC's 3rd Annual Print Competition and Exhibition will be history. But, when a club can entice three judges (Messrs. Caze, Fama, and Grant) from an out-of-town club (Bayou Country CC, Plaquemine) to come to Baton Rouge and pick a set of prints which is later hung in the Louisiana State Capitol Building—it is history worth reporting. A. E. Wooley, Jr., won the "Best Print of the Year" award.

The Houston CC was host to the PSA International Club Print Competition for December. During the judging and later while totalling scores, etc., we were pleased to note that several of the S. & S. W. clubs and individuals have done quite well this season. We also observed that 17 per cent of the clubs participating were from this territory. However, it seems to us that we should have a representation of at least 25 to 30 per cent. A glance down the list of S. & S. W. clubs revealed that there are several not now in the PSA Competitions which should be there, and which could give a lot of the—if you will excuse the expression—"Yankee" clubs a run for their money. Keep it in mind for next fall.

It is no longer news around Alabama that the Montgomery CC has permanent quarters, including a darkroom, but it may be good news to some others of us on journeys in Alabama, when we have jammed film in our camera, or have some holders to reload. The MCC quarters are upstairs over Shop 21 (*not* Club 21) on South Court Street. Frank L. Jamison, our congenial fellow PSA "Portfolian," says we should watch MCC's smoke. We hope Frank will send us some smoke signals every now and then!

Once upon a time, we read an article somewhere bearing the title, "This is a Woman's World." This came to mind again when we received word of the Lake Charles (La.) CC annual awards. Mildred Packman took home the handsome annual award trophy, based on having scored the most points during the year. Mrs. Max Packman, who also answers to the name Mildred, won 1st and 2nd places in the annual print competition. At that time no one knew that Ruth Holleyman was later to take top honors in the First Annual Louisiana show (for which see elsewhere in this column), otherwise the male members of the LCCC probably would have quietly slipped out the back door. Mildred and Ruth are the feminine halves of husband-and-wife photo teams. To make matters worse, Mrs. Packman's name was engraved on her trophies at none other than Packman's Jewelry Store, *Mr.* Max Packman, Prop.! Some consolation can be gained from the fact that *Mr.* G. W. ("Shorty") Holleyman is president of the LCCC, and that *Mr.* Lee Hyatt took 3rd place in the annual print competition. (We hope that our many good male friends of the LCCC will forgive us—but this was just too good to pass up).

Most clubs normally have one exhibition a year, then draw a deep breath and settle back, as far as shows are concerned, for 12

months. Not so in Oklahoma City. Word reaches us that the Oklahoma CC is sponsoring an Oklahoma Invitational Exhibition soon, for all clubs in the state. This apparently is not enough to keep the energetic OCC busy, so they are also sponsoring another Oklahoma International Salon next fall. Now, if these people are willing to work so hard, the least we of the S. & S. W. can do is to keep watch for the closing date of the International, and send four of our best prints to help them put on a bang-up show. (While on the subject of Oklahoma, wonder what happened to our *sic*copyrighted idea about a contest for prints titled "Oh, What a Beautiful Morning," mentioned in our December column?).

Down New Orleans way, the Delta CC is by now just about cleaning up the last crumbs from its first birthday cake. Our best regards to this "youngster," which includes in its membership all of the New Orleans exhibitors listed in Who's Who of the 1950 Annual. According to Louis P. Ganucheau, Jr., print chairman, one of Delta's main purposes is to increase the number of national exhibitors from New Orleans, as well as to stimulate interest of present exhibitors, all with the goal of development of individual skill and *originality of expression* (the italics are ours). Delta is actively participating in the PSA International competitions. While mentioning the DCC, wonder if we could slip in a word of congratulation to Deltan Wood ("Pops") Whitesell on his new FPSA title?

Another lusty youngster of this Territory blew out the single candle on its birthday cake not long ago. Felicitations to Coral Gables CC down Miami way! Not the least amongst its accomplishments is the fact that *The Shutter-TIMES*, capably edited by Marian Moreau, is already a self-supporting publication.

Not long ago we mentioned the formation of the ACCSA (Assoc. of CC of the Sabine Area) in S. W. Louisiana and S. E. Texas. A further report is now in order, namely that Forrest Clough of Orange (Texas) has been elected president, Gordon H. Miller of Port Arthur (Texas) vice-president, and A. J. Rybiski, Jr., of Lake Charles (La.) secretary. Port Arthur and Lake Charles were hosts for the first two of the scheduled three annual meetings (October, February, and June).

Dr. Ferris Ian Hyde, that venerable sage of the Birmingham (Ala.) CC *News*, observes that in taking a photo of a lighthouse one does not have much choice in the location of the highlight. Ouch!

psa Canada

By Rex Frost
37 Bloor St. W., Toronto, Ont.

Some time ago a prominent western photographer made the remark that "many more Canadian photographers lived in Provinces east of Manitoba, but most of the really good ones were westerners." If monochrome salon showings are the criterion, listings for the 1948–49 season seem to bear out that comment.

The total number of eastern exhibitors overcounted the westerners by the proportion approximately three to two. The top rankers who gained the judges' nods in more than twenty salons were, with one exception, all from the West.

It is a significant compliment that the cities of Edmonton, Alta., and Victoria, B. C., provided a showing which came close to equalling all the rest of Canada put together. Edmonton's J. W. Galloway had 116 prints hung in 58 salons, which to the best of your columnist's knowledge is an all-time Canadian record. His city team-mate, Alfred Blyth, scored the "yes" vote 89 times at 45 salons. Two enthusiasts from Victoria, B. C., made another fine dual showing. Jim McVie made the catalogues 46 times at 28 salons. Colin Forrest contributed a valuable assist with 27 showings at 22 internationals. A very splendid illustration of western energy.

Major score in the East was made by Port Dover's Harry Waddle who lifted 94 stickers at 45 salons, to make the second place showing for all Canada. Lionel Tidridge, of Windsor, Ont., was conspicuous in his percentage of acceptances, 44 prints in 15 salons, an average of practically three, a record which stacks up against the leaders in photographic artistry anywhere in North America.

In color exhibitions, however, the East outperformed the West. Sam Vogan, APSA, of Toronto, ran away with a long lead of 61 acceptances which, coupled with Lou Trapp's 35 and Wilmot Blackhall's 27, gave Toronto a substantial claim to first place in the transparency field. Cyril F. Smith, of Dartmouth, N. S., did a nice job in gaining acceptances of 34. CinqMars Benoit, of Quebec City's 12, combined to give the east the honors in color. Major western contribution was made by W. K. Clark, of Red Deer, Alta., with 23.

Right now seems a timely moment to urge more Canadians to support salons held on their own native heath. By the time this appears in print Manitoba CC will have staged their 8th International, Feb. 18th to March 2nd. Hamilton, Ont., CC will have wound up their 17th all-Canadian Show. Hamilton is one of the few remaining 100 per cent Canuck showings, and they're rightly proud of it. Secretary Norman Weir says that Hamilton has given a large number of Canadian exhibitors opportunity to cut their teeth in salon exhibiting.

Montreal CC and Toronto CC Internationals are coming up. Montreal's 9th, dated for March 10th to April 4th, provides a 23-day opportunity to see the world's top camera art in one of the finest art galleries on the Continent, and at a time of year calculated to attract large numbers of visitors. Ray Caron, APSA, is one of the judges. Blossom Caron, APSA, will provide the feminine touch to the electrical buttons, operated also by Chicago's Harry Shigeta, Hon. FPSA, and Port Dover's Harry Waddle for the selection of Toronto's 58th International, May 1st to 13th, to be shown at Eaton's Fine Art Galleries.

At the turn of the half century, to wit January 1950, New Westminster CC had a bright idea. Club publication, the "Bulletin" passed out of the picture like Old Father Time. A new publication came with the shining arrival of a new caption, "The Reflector." Bright, and well polished too. Should be! Contains flash news from one of Canada's youngest clubs, with a battery of young lads and lassies, mostly in their twenties. Oomph. . . . Modern idiom . . . that radiates a sense of humor which clicks at club meetings like a 1/1000 of a second focal planer . . . that's the "Reflector." From down Ontario way we got a big kick out of the "Reflector's" quote from the Photo North West magazine emphasizing that in rain, in snow, in wind and fog you can still find good pictures. While you in B. C. were digging your trains, buses, autos, and we presume camera fans, out of your wild winter blizzards, down east we were basking in the benign, if unseasonable, fifties Fahrenheit.

Speaking of publications, Victoria CC's "Close Up," we notice, earned a blue ribbon for the fine quality of its editorial comment, awarded in the PSA International Club Bulletin Competition, announced at the St. Louis Convention. In the "Close Up" issue which announced the blue ribbon, the "Men of the East," who discontinued an ad in the publication, were given a gentle ribbin'. But maybe all's well that ends well. Could be that "Close Up" for the next six months will contain a personal goodwill greeting from Toronto CC, oldest organization of its kind in the Dominion, compliments of 'yours truly,' the Past President.

Incidentally some day, some time, somebody will hand Tom Harrison, Editor of Toronto CC's "Focus," a big bouquet for a swell job of Club journalizing. Why wait? You may have to go out and buy the ribbons, Tom, but here are the flowers, well boxed and well earned, right now!

The Color Photographic Association of Canada has recently formed a new national board, cross-Canada in scope. This has meant a reorganization of the Association whereby activities of the local Toronto group have been separated from those of the coast to coast administration.

Interesting notes on Club programming activities tell us that the Camera Guild of Hamilton has worked out team photo competitions. The Montreal Amateur Photographers staged a members show in the local Eaton store, particularly organized to encourage beginners—had an attendance of 4,000 visitors. Hamilton CC members, replete with cameras, enjoyed a visit to a local studio and clicked away at the "ballet." Victoria CC divided members into two teams and ran a "quiz" competition. New Westminster CC and Toronto CC held auction sales of equipment. The Northland CC of North Bay has instituted an exchange service of photo equipment and gadgets.

And last but not least . . . oh-oh . . . several clubs across country are talking about, or have adopted higher club fees.

psa New England

By Newell Green, APSA,
64 Girard Ave., Hartford 5, Conn.

When you speak of "Glamour Lighting" you usually think of a beauteous model with shapely charms, fair skin and gleaming hair, surrounded by a battery of baby spots and thousand-watt floods. A demonstration on the subject sounds rather like old stuff. Ah, but it wasn't old stuff when George Dixon gave a platform demonstration on it at a get-together of the Metropolitan CC Council of Boston. He showed how to glamourize all right but not with lovely models. Instead, he used his glamour lighting on stout ladies and baldheaded fat men. It was a most interesting talk and showed how one professional overcomes the problems which vex every portrait studio.

The get-together was held at the Boston Y. M. C. Union late in January with the "Union" CC acting as host, and was well attended by members from 20 or more clubs around Boston. Walter Woods, Vincent Holmes, Dick Watson, Albert Mergerson and Roy Johnson, representing several different clubs, formed the committee with George Green, of the "Boston Globe" and handled the arrangements neatly. The program also included a treat for the color fans by David Wing Nilsson who has pioneered in strobe light with Dr. Edgerton. He projected some 8 x 10 transparencies and gave some helpful information on color work. Gus Haffer, of Bachrach, commented on the winning prints in the print and slide competition held in connection with this gathering. Among the PSAers listed as winners were L. Whitney Standish, FPSA, Richard C. Cartwright, Edward P. Harding and Herman A. Ausin.

The Bennington (Vt.) CC squeezed into the lead of the Inter-Club Print Contest in the New England Council of CCs, by coming out on top in the season's second lap, the Winter Competition. Hardly a substantial lead, though, because Bennington's score was only 59 as against 57 for the Armchair PS of Stamford, Conn. These two clubs were tied in the Fall Competition so it is still just these two points which separates them in the totals to date—128 to 126. We imagine that both clubs will be breathlessly waiting for the results of the final competition in the spring to see who wins the NECCC Trophy for the year. A newcomer to the competition, the Piscataqua CC, of Portsmouth, N. H., tied for second this time with the Armchair PS, and the Nashua (N. H.) CC was third at 55.

Highest scoring individual print was by Douglas Armsden of the Piscataqua CC with 28 points out of a possible 25, while there was a tie for second at 21 between prints by Reuben M. Greene, of Bennington, and Benjamin Thomas, of Nashua. The Winter Competition was judged at a meeting of the Amherst (Mass.) CC under the direction of John H. Vondell, FPSA, President of the Council. Bob Coffin, Ralph Day, Don Lacroix, Grant Snyder and Herb Porier made up the jury which judged and rated the prints. There were entries from 14 New England clubs, each one submitting four prints.

John G. Mulder, APSA, President of the PSA, will repeat for New Englanders the talk he gives at "Tops in Photography" in New York when he is scheduled to speak in Boston early in March. His subject will be "Color Photography for Fun" and he will be the main speaker in a sectional gathering arranged by the New England CCC.

Arthur C. Shelton, of Binghamton, N. Y., has been justly famous for years for his beautiful color transparencies and the illustrated talks he gives before camera clubs. He probably has built up more good will for his company than any one man we can think of. He proved all this when he talked and projected a superb set of slides before members and guests of the Tripod CC of Bristol, Conn., late in January. The audience of 200 saw the Canadian Northwest pictured as only a true artist can do it.

Carl W. Miller, APSA, Professor of Physics at Brown University, and long a member of the CC of the Providence Engineering Society, showed his fellow members about the techniques of making color transparencies at a February meeting. Prof. Miller is a recognized authority on color photography, a pioneer in the field, in fact, and he illustrated his talk with some of the pictures he took in Siam when he was official photographer for the expedition sent there by the National Geographic Society to observe the 1948 eclipse.

Mrs. Helene Sanders, FPSA, of New York, was the speaker at the Boston CC in February at the biggest meeting of the month, and gave a demonstration of portrait lighting to a packed house. All who remember Mrs. Sanders' demonstrations from the PSA Conventions know that she gives about as good a one as there is to give. The evening was a preview to the course in portraiture she gives at the Boston CC during March.

The whole Enfield (Mass.) CC found itself in the Police Station! It isn't as bad as it sounds, though. That's where they meet, the basement of the Police Station in Enfield, every Monday night at 7:45. Everybody welcome!

Membership Count

The PSA Membership Count by states and countries as of December 31, 1949 is as follows:

United States	
Alabama	44
Arizona	32
Arkansas	15
California	855
Colorado	63
Connecticut	116
Delaware	36
Dist. of Columbia	82
Florida	81
Georgia	50
Idaho	18
Illinois	648
Indiana	140
Iowa	64
Kansas	71
Kentucky	70
Louisiana	48
Maine	22
Maryland	133
Massachusetts	244
Michigan	337
Minnesota	102
Mississippi	17
Missouri	108
Montana	31
Nebraska	55
Nevada	7
New Hampshire	24
New Jersey	308
New Mexico	20
New York	1364
North Carolina	58
North Dakota	14
Ohio	510
Oklahoma	70
Oregon	58
Pennsylvania	477
Rhode Island	45
South Carolina	19
South Dakota	22
Tennessee	65
Texas	203
Utah	34
Vermont	12
Virginia	89
Washington	129
West Virginia	20
Wisconsin	192
Wyoming	12
TOTAL	7294
Territories	
Alaska	12
Canal Zone	8
Hawaii	62
Puerto Rico	5
Foreign	
Argentina	4
Australia	29
Belgium	4
Bermuda	1
Bolivia	2
Brazil	13
British Guiana	1
Burma	2
Canada	256
Chile	3
China	6
Columbia	7
Costa Rica	43
Cuba	45
Curacao, N.W.I.	3
Czechoslovakia	3
Denmark	2
Dominican Republic	2
East Africa	2
Egypt	2
Fiji Island	2
France	9
Germany	6
England	60
Scotland	5
Greece	1
Guam	3
Hong Kong	17
India	60
Iraq	1
Israel	1
Italy	6
Japan	1
Mexico	20
Netherlands	22
New Zealand	12
Panama	3
Peru	1
Philippines	12
Poland	1
Portugal	4
Roumania	1
USS Russia	11
Siam	2
Singapore	1
South Africa	30
Spain	2
Sweden	8
Switzerland	9
British West Indies	1
Turkey	4
Venezuela	8
Uraguay	2
TOTAL	843

The President's Page

PSA: A Force or a Farce?

Occasionally one hears a member remark "What does PSA do for *me?*" or "What do *I* get out of PSA?"

My purpose this month is to answer these questions, but I'll do it in a somewhat different way than you may expect.

Members who ask such questions have missed the purpose, objectives, and philosophies of PSA. They look upon PSA as many do upon "The Government." *They forget that they, themselves, are PSA,* just as they, themselves, are "The Government."

These questions are asked usually by members who contribute very little themselves and who have "getting" as one of their main objectives in PSA. In contrast, one of our Directors recently stated that she has gotten pleasure and benefit out of PSA in proportion to what she has put into PSA. This is always true in an organization that is a *fellowship* rather than an institution.

I'm glad that PSA is a fellowship and not an institution. Institutionalism is always dangerous, for it is apt to end in laziness, lack of interest, and an insensitiveness to what is important. It takes a sense of partnership in a great enterprise to bring out the spirit that will be required to make PSA the great force that we want it to be.

PSA operates almost entirely with volunteer help with the exception of 5 paid employees. We must rely upon enthusiastic support to continue our cause.

How PSA Can Become a Force

The first way to make PSA grow as a fellowship and for it to become a great force in photography is simply for its members to be unselfish, kind, and helpful. We can all have more fun in photography if we'll help the other fellow to have more fun. If you know an amateur who wants to learn about photography and you can help him, why not invite him to your darkroom to discuss techniques or take him with you on a field trip? Or, as another example, send in to Johnny Appleseed, at PSA Headquarters, any worthwhile tips on how-to-do-it for printing in PSA JOURNAL's new member participation page, "How To." These are only two examples—there are many ways in which kindness by you will pay big dividends in photographic enjoyment.

Without consideration of others, people miss half the fun of life. Kindliness brings out the good side of people. Adoption of such a kindly attitude by PSA members could cause a revolution in amateur photography. And, best of all, we'd all profit.

Another way to make PSA grow as a fellowship is for us to work together. Let's agree on our objectives and then all put a shoulder to the wheel to accomplish our goals. If you have ideas on worthwhile objectives, send them to me—don't sit on them and then blame PSA for not doing what you wish.



PRESIDENT JOHN G. MULDER, APSA

The person who does not give himself in some worthwhile endeavor in life is missing one of life's greatest thrills. PSA is one such endeavor which can provide some great thrills. You may ask, "What can *I* do?" Everyone can do something. If you don't see your niche, inquire and we'll find a place for you. Soon a big membership campaign will swing into operation. It will require the cooperative effort of *everyone* and if we succeed in our efforts, PSA will be bigger and it will be better because we will be able to embrace more photographic activity. You can help on this campaign and you can assist in operating the added membership activities which PSA will be able to offer with a larger membership. Maybe you can write an article for PSA JOURNAL, or organize a regional convention. Any investment will pay real dividends.

A common devotion to a common ideal binds people more closely together. If we can *all* work together on promotion of amateur photography as a common ideal, we will *all* have more fun in our great hobby.

As soon as we devote ourselves to such a cause, PSA will become the great force that we want it to be. It's amazing what we have been able to do with a handful of volunteers. Think what could happen with hundreds of enthusiasts! !

Next time you hear someone ask "What do *I* get out of PSA?", turn the question around and ask the individual "What have you done for PSA?"

PSA Will Reward Those Who Serve

At a recent meeting of your Board of Directors, the "PSA Service Medal" was established. This medal will be awarded for outstanding service to PSA or to photography beyond the call of normal duty. We hope in each case to make the award soon after service has been rendered, while the item of service is still strong in the minds of the public. Each PSA Service Medal will be presented at an appropriate time in the recipient's home town in some public meeting, such as a camera club meeting. Provision has been made for five or six medals each month. Any member may nominate another for the award. By the time this message is printed, we will be ready to accept nominations.

That's not all. Our membership campaign will have medals, prizes, and honors galore to reward those who make contributions. Watch for announcements in PSA JOURNAL. Better be familiarizing yourself with PSA so you can help (and incidentally get your share of the awards).

J. G. MULDER, APSA, *President*

OFFICIAL NOTICES

The fourth meeting of the PSA Board of Directors was held on January 7 and 8 at the PSA Headquarters, 2005 Walnut Street, Philadelphia, Pennsylvania. The President called the meeting at 10:45 AM in the Board of Directors Room. The following Board Members were present: Messrs. Cass, Heller, Magee, Mulder, Oelman, Ruchhoft, Scales, and Miss Weber. The following were present by invitation: Messrs. Bing, Emery, Firth, Gibbs, Hammond, Harkness, Hogan, Koch, and Quellmalz.

The Board accepted the minutes for October 19 and 22, 1949 and the treasurer's financial statements for October, November, and December, 1949.

Mr. Cass cancelled bills amounting to $84 for electrical work done in Headquarters and for three desk lamps. The Board thanked Mr. Cass for this donation. It was decided to make Headquarters Building renovations as necessary, but to have the building in as good shape as possible by Convention time. Details were left to the discretion of the Headquarters Committee. Mr. Heller advised that tax exemption for the building is being handled by the Society's lawyers.

Upon recommendation of the Honors Study Committee it was decided that as a matter of philosophy, the awards of honors will be made by the Board, and not by the Honors Committee, as heretofore. The Board discussed the "degree of membership" proposal of the Committee. The following are results of a study made of the number of persons holding honors in RPS and in PSA as of June, 1949:

	PSA	*RPS*
Total Membership	7895	6295
Fellows	62 or 0.78%	615 or 9.7%
Associates	231 or 2.9%	1644 or 26.1%
Total Fellows & Associates	293 or 3.7%	2257 or 35.8%

It was generally agreed that the APSA and the FPSA should remain "honors" to be retained regardless of PSA membership, and that every effort should be made to prevent

devaluation of PSA honors. The Honors Study Committee was discharged with thanks and an Honors Amendment Committee appointed, with Mr. Bing as Chairman, and Messrs. Matthews, Wightman, Scales, Hogan, Oelman, and Howison as committeemen.

Messrs. Harkness and Gibbs outlined their plans for two trial runs of a PSA-sponsored show entitled "Today's Best in Photography." The show would consist of a name speaker and a representation of the best pictures from each of the PSA Divisions. It was recommended that the first show be held in Hartford, Connecticut, if possible, before April 1, 1950. It was unanimously voted that the PSA show "Today's Best in Photography" be kept out of a 75-mile radius of metropolitan New York in order not to conflict with the Metropolitan Camera Club Council's "Tops in Photography."

The Board voted to develop a plan to recognize members for suitable accomplishments in photography by presentation of awards or certificates. The Treasurer was empowered to purchase 100 medals of various designs, to be used for awards in membership promotion campaigns, for services rendered by members, and in any competitions designed for the membership.

With Board approval, the President invited Mr. Hogan to conduct a Society-wide Membership Campaign in cooperation with the Membership Committee. Details of this campaign will be announced later.

It was decided to establish the PSA Service Award to recognize special or outstanding services to PSA. Its purpose is to encourage volunteer work for PSA and to provide publicity. Medals will be awarded by the Board upon the recommendation of a Service Award Committee at any time throughout the year and presentations will be made locally upon appropriate occasions. Conditions for the Service Awards are being established by the Special Awards Committee (Mr. G. Blaha, Chairman), with Mr. H. J. Johnson as advisor.

Decision was made to establish a Print of the Month Competition, provided that the activity does not interfere with Pictorial Division plans. Separate competitions will be set up, one for workers without exhibition experience, one for the experienced members. Duplicate awards will be made in each class. There will be subdivisions according to subject matter. Size will be limited. All prints will be sent to Headquarters; none will be returned, thus saving cost of return mailing. The President is to appoint a committee to handle the competition.

Mr. Johnson reported that the PSA Who's Who Pictorial Master List for black-and-white shows will be ready in January. File cards have been prepared for 400 exhibitors; 400 more are being added. The gummed labels will be discontinued at the time the new list is ready.

The President reported that all Foreign Representatives had accepted appointments made and approved at the October 19 meeting.

The Board ruled that the Trustees of the Permanent Print Collection shall report periodically to the Secretary. Mr. Bing, in the name of the Oval Table Society, presented $100 to be used in making lantern slides of best prints in the collection. The donation was accepted with thanks. It was made with the suggestion that the slides be shown at the Baltimore Convention and be made available to camera clubs and other organizations desiring the show. The Board granted use of a vacant room in Headquarters, for the Committee to use to rearrange the collection.

Mr. Heller reported that 112 members have pledged Cornerstone Memberships. A temporary scroll has been placed in a prominent place at Headquarters listing the Cornerstone Members. This will be replaced later by a permanent scroll. He presented sketches for the proposed Cornerstone Membership badge. Mr. Koch was instructed to order 150 of the Balfour-designed Cornerstone Membership keys (rolled gold) and a like amount of certificates. Plans were approved for carrying on the campaign.

The following final report of the 1949 Convention and Exhibition was submitted by Miss Jane Shaffer and presented by Mr. Oelman.

Treasurer's Report—December 31, 1949
(condensed)

Convention:		
Net Receipts:		
Registrations	$2,487.50	
Banquet	1,855.00	
Field Trip	88.50	
Advances	760.00	
Contributions	161.75	
Total		$5,352.75
Net Disbursements:		
Program	872.06	
Publicity	547.61	
Banquet	1,703.58	
Administration	714.05	
Refund of Advances	760.00	
Total		4,597.32
Cash Balance		$ 755.43
Exhibition:		
Net Receipts:		
Entry Fees	1,230.83	
Catalog	410.30	
Contributions	122.71	
Total		$1,763.84
Net Disbursements:		
Entry Forms	523.25	
Judging Expense	335.99	
Catalog	634.93	
Return Postage	167.64	
Miscellaneous	102.03	
Total		1,763.84
Balance		

signed: Roscoe L. Shaw, Treasurer

A check for $755.43 accompanied the report, as the profit from the Convention and Exhibition. Mr. Ruchhoft pointed out that the Exhibition showed a deficit of $122.71 which was made up by a donation from the Camera Club Council of St. Louis. The check was accepted with thanks. The exhibition deficit of $122.71 was returned to the Camera Club Council of St. Louis. The net profit of $632.72 was deposited in the Building and Endowment Fund.

Mr. Oelman presented the following resolution which was unanimously adopted:

RESOLVED

WHEREAS the Photographic Society of America held in St. Louis, Missouri in October, 1949 one of the most successful Annual Meetings and Conventions in its history; and,

WHEREAS the success of this meeting was due in great measure to the effective efforts of the various committees, the Camera Club Council of St. Louis and the members of the Society;

NOW, THEREFORE, BE IT RESOLVED by the Directors of the Photographic Society of America, that the thanks and commendation of this Board be expressed officially hereby to all those committees and individuals who contributed to the success of the 1949 Annual Meeting and Convention.

Mr. Emery, Chairman of the 1950 Baltimore Convention, announced the following appointments to the local Convention committee:

General Chairman—Charles E. Emery
Co-Chairman—Edward L. Bafford
Executive Chairman—A. Pearce King
Convention and Exhibition Treasurer—J. Brooke Smith
Properties Chairman—Joseph N. Wimbrough
Pictorial Division Chairman—John J. Hopkins
Color Division Chairman—Harrison S. Sayre
Technical Division Chairman—C. P. Taylor
Photo-Journalism Division Chairman—Marion E. Warren
Nature Division Chairman—Earl H. Palmer
Camera Club Chairman—H. L. Schaefer, Jr.
Motion Picture Division Chairman—John F. Echels
Registration and Reception Chairman—George M. Rowan
Entertainment Chairman—R. C. Regnier
Banquet Chairman—Ernest W. Schwartz
Publicity Chairman—Eleanora T. Velenovsky
Women's Committee Chairman—Mrs. Frank D. Christhilf
Exhibition Chairman—E. C. North
Pictorial Exhibition Chairman—Vernon N. Kisling
Color Exhibition Chairman—Oliver C. Shipley
Nature Exhibition Chairman—Mark Mooney, Jr.
Motion Picture Exhibition Chairman—Charles J. Cignatta

The Exhibition will be at the Baltimore Museum of Art, with a hanging capacity of 350 prints. Headquarters hotel for the Convention is the Lord Baltimore. A field trip is planned as a boat trip on Chesapeake Bay, ending with an oyster roast and entertainment on a Baltimore dock. The exhibition, as in former years, will be opened formally on Wednesday evening. Tentative plans call for a buffet supper and cocktails before the opening. It was Board sentiment that the 1950 Chairman should discourage luncheons and special dinners and banquets as held heretofore. It was the consensus that more jointly sponsored programs be held. Mr. Emery was asked to approach Division heads in this regard.

Mr. Oelman reported as follows for National Lecture Program: Immediately following his successful presentation of a lecture and demonstration of group photography at the St. Louis Convention, arrangements were made with "Pops" Whitesell to tour the West and Midwest under the auspices of NLP, under a revised plan. The local sponsor is to pay "Pops" a fee on the day of his appearance, and is to provide housing and subsistence for him while in the city. PSA is to advance the amount of the railroad fare and other travelling expense which is to be prorated among the participating sponsors equally. Each sponsor's share is limited to not more than $25

and PSA is to absorb any excess over that amount. Under this plan, PSA is protected against liability in case of the nonappearance of the speaker. The contingency of travel cost exceeding $25 is extremely remote, since $20 is a liberal estimate.

75 clubs and councils were informed of the plan on November 10 and as of January 7, commitments have been received from the following 20 cities: Houston, El Paso, Los Angeles, San Francisco, Sacramento, Portland, Seattle, Minneapolis, Omaha, Chicago, Ft. Wayne, Indianapolis, Detroit, Toledo, Buffalo, Rochester, Cincinnati, Memphis, Tulsa, Oklahoma City. Negotiations are in progress with Toronto, Columbus, and Dallas and additional commitments are expected to result. The tour will begin the latter part of March and continue through April, ending early in May.

The Board voted a budget of $100 to cover administrative expenses. It gave NLP Committee authority to guarantee that the prorata cost of travel will not exceed $25 per appearance.

The following election schedule was adopted for 1950:

April 1, 1950	—Deadline for preparation of slate by Nominating Committee.
April 15	—Deadline for Nominating Committee to submit slate to PSA JOURNAL, accompanied by brief biographical sketches, for publication in June issue.
July 1	—Deadline for receipt of Petition Nominations by Nominating Committee.
July 2	—Deadline for Nominating Committee to submit complete slate to Elections Committee, including Petition Nominations.
August 1	—DATE OF ELECTION, deadline for mailing ballots, prepared by Elections Committee, to membership.
September 1	—Deadline for receipt of ballots at PSA Headquarters.
September 9	—Deadline for Elections Committee to complete counting of ballots.

Mr. Scales reported the following tentative schedule for special supplements for PSA JOURNAL: January, Technical; April, Motion Picture; May, Directory; June, Pictorial; July, Technical; August, Color; September, Technical; November, Technical; December, 1951 Annual Issue. The Board voted to print the 1950 PSA Directory with membership listed by states.

The Board authorized the Honors Committee to print 500–1000 Honors Application Forms. After general discussion on streamlining Honors methods, it was the sentiment of the Board that the Honors Committee be composed of six members for the year 1950–51. The Board further recommended that members be appointed prior to the Annual Meeting. These matters were referred to the Honors Amendment Committee.

Mr. Baumgaertel reported that Color Division has reconsidered its "one time win only" restriction on the Clerk Maxwell Trophy and eliminate this restriction.

Mr. Chase reported that American Portfolios are now open to PSA members in Hawaii. Jane Shaffer replaces R. A. Ross as Director of International Portfolios. Sten T. Anderson has succeeded Warren Roepke as Director of Portfolio Camera Clubs. A questionnaire has recently been circulated to a representative list of salon chairmen and exhibitors. It will be used as a background basis to formulate Recommended Salon Practices.

Mr. G. A. Young was appointed successor for Frances Robson on the Stuyvesant Peabody Award Committee.

Mr. Firth discussed conversations with Mr. Jose Oiticica, Filho, of Brazil. It has been found that Brazilians do not understand exhibition conditions in the U. S. They feel, since many salons are conducted according to "PSA Standards," that PSA itself is entirely responsible for the condition of their prints as returned. Salon entry blanks often arrive too late for participation in salons. No action was taken.

Mr. Mulder read correspondence from Mr. E. Boesiger, Secretary of FIAP, inviting PSA to take part in the First FIAP Salon and Congress in Berne, Switzerland. The Board instructed the President to transmit PSA's regrets because of lack of time to prepare for the exhibition.

February 25 and/or 26 was tentatively set for the next Board Meeting to be held in Cincinnati.

The Board of Directors has approved the appointment of Earle W. Brown of Detroit, Michigan as National Lecture Program Committee Chairman for the current term, to expire with the Annual Meeting in Baltimore in October 1950.

JOHN G. MULDER, APSA, *President*

NOTICE

All applications for PSA Honors consideration in 1950 must be sent to Headquarters prior to April 1, 1950. This advance in date is required for adequately reviewing applications.

Honors Committee

APRIL IN CHICAGO

Spring will doubtless be bursting forth all over, but in the Midwest the glory of the annual chrysallis will be observed by PSA members and their friends at the PSA Mid-West Regional Convention, to be held April 14–16 in Chicago. Invitations have been extended to PSA members in ten states in this region: Michigan, Minnesota, Wisconsin, Ohio, Kentucky, Indiana, Tennessee, Missouri, Iowa, and Illinois.

O. B. Turbyfill and Warren W. Lewis, Chairman and Vice-Chairman of the Convention, announce the headquarters for all meetings will be the famed Bismarck Hotel, conveniently located in Chicago's Loop District. In addition to the spacious Walnut Room, several rooms have been secured for lectures, demonstrations and print exhibitions.

All divisions will be represented, each presenting programs that will attract, instruct and entertain.

Wood Whitesell

The headline attraction will be a talk and demonstration by Wood "Pops" Whitesell, of New Orleans, on group photography. An opportunity will be afforded those who were unable to attend the 1949 PSA Convention to see and hear the inimitable "Pops" as he arranges groups on the stage and photographs them. Even those who witnessed his amazing skill and dexterity, roared with laughter at his gay witticisms, and applauded his performance will be the first in line to again see this refreshing and instructive program. Mr. Whitesell will show many of his salon prints and describe his procedure in creating a pictorial effect from the commonplace.

Mr. Harry K. Shigeta, FPSA, will conduct a print clinic using prints from the April monthly print competition of the Chicago Area Camera Clubs Association. Here will be an opportunity to receive personal instruction from a competent teacher.

WHY BE A CUNCTATOR?



As a photographer, you know what a difference a fraction of a second can make. And as a PSA member, you can guess what a whale of a difference paying your dues promptly can make.

Indeed, why be a cunctator, which is a 75-cent word for procrastinator, which is a 50-cent edition of an ignoble word for the-guy-who's-going-to-pay-his-PSA-dues-tomorrow-when-he-can-just-as-well-pay-them-today!

Why indeed? Your Society is trying to be helpful. When your dues are owing it sends you a No. 1 notice. Then a No. 2. Then a No. 3. And finally a letter. What more *can* it do?

Your fellow members and the PSA officers hope that you'll attend promptly to this matter of PSA dues. We hate to remove your name from the roster; stop your subscription to PSA JOURNAL; report you ineligible for PSA privileges, Honors, offices; and lose our pleasant association.

None of these dire events can or will happen IF you'll just heed that No. 1 dues notice—immediately! Don't be a cunctator!!

Nature Program

For the nature enthusiasts, a notable program has been outlined by Louise Broman Janson, APSA. Margery C. Carlson, professor of botany at Northwestern University, will discuss "Plant Hunting in Central America and Mexico." Miss Carlson has made two trips to Central America, sponsored by the Chicago Natural History Museum, where she secured interesting plants and botanical specimens for the Museum.

Willard H. Farr will give a color-illustrated talk on insect photography in relation to plant life, and will describe how to shoot this type of nature subject, both outdoors and indoors. Mr. Farr is a member of the Friends of our Native Landscape and of the Nature Camera Club.

Color and Pictorial

On Friday evening the PSA Color Division will present a lecture and demonstration by Stephen Deutch, noted commercial photographer of Chicago, covering the principles of lighting still life subjects for color photography. Actual set-ups will be made and color slides of identical set-ups will be projected for comparison.

The Pictorial Division has scheduled for Saturday a demonstration and talk by Jean Elwell, FPSA, of Detroit, in which she will show the audience her technique in lighting and arrangement of still life subjects, by which she has produced countless artistic prints. Jean has appeared previously in Chicago as well as in many other cities, invariably drawing a record crowd, and her dynamic personality and method of presentation keep her audience so thoroughly entertained that they hardly realize they are being taught photography at the same time.

Photo-Journalism

Rus Arnold, APSA, is in communication with Cliff C. Edom, APSA, Chairman of the Photo-Journalism Division and Bob Garland, Program Director, and assures us of an exciting program that will drive home to the amateur photographer the power of pictures to the reading public. The speaker, to be announced later, may be depended upon to present this increasingly popular phase of photography in a direct and entertaining manner.

Three Dimension

The rapid growth of stereo workers is recognized by many, and accordingly the Color Division will present a speaker well qualified to describe the technique and vast possibilities in the three dimension field. George Lewis, of Three Dimension Company, will present an outstanding group of slides and demonstrate his company's new stereo projector. The audience in this case will be limited to 150.

Technical Division

A demonstration of the new Flexichrome process will be presented for the first time in Chicago to an amateur group by an Eastman representative. Prints made by this amazing, easy-to-use process will be on display.

Another program is also being planned by the Technical Division, which will satisfy the yen for knowledge of the technical-minded amateur.

Motion Picture Division

An excellent movie by an outstanding amateur cine producer has been arranged by B. J. Babbitt. The movie is of a type which will be interesting to everyone and will be presented Saturday afternoon. A second movie session will be devoted to methods of effectively filming and presenting amateur movies.

The 100-Print Masters' Show of the professional Photographers' Association of America has been obtained for display at the convention, and plans are being made to secure another 100-print show by world famous photographers. The superb quality of these prints will make them of interest to all.

Climaxing the convention, a banquet has been scheduled in the Walnut Room, where all PSA members and their friends may review the highlights of the two days of camera activity, renew old friendships and make new ones.

Reservations have already been received by Loren M. Root, Treasurer, 7007 Sheridan Road, Chicago 26. If you have not received your advance registration form, communicate with Mr. Root at once.

Picture possibilities occur even at conventions, so bring your cameras and hope to survive the strenuous activities of the two days so that you may join the field trips that have been engineered and will be personally conducted by Jane Bell Edwards and Anne Pilger Dewey, APSA. They assure us of a good time and possibly even some pictures. So plan to spend "April 14–16 in Chicago."

PRINT OF THE MONTH CONTEST

Announcement has been made of a new monthly contest, open to all PSA Members in good standing without charge. The first judging will be of prints received at PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Penna., prior to May 1st. There will be a competition each month thereafter.

There will be separate classes for beginners and advanced with duplicate awards in each, a total of six medals being awarded for each contest. Print size is limited to 8 x 10 and only one print may be submitted in each classification—action, general pictorial, and general nature. Rules follow:

1. There is no entry fee.

2. All active PSA members (individuals) in good standing are eligible, including foreign members.

3. Each member may submit one print per month in each class (total of 3 prints—see rule 13.)

4. One competition will be held each month.

5. Closing date for receipt of pictures at PSA Headquarters is the last day of each month. Pictures arriving late will be placed automatically in the competition for the following month.

6. All prints submitted become PSA property. They will *not* be returned.

7. Reproduction rights are granted to PSA when pictures are submitted.

8. For each winning print, a "PSA Print of the Month Medal" will be awarded. Winning prints and pertinent contest data will be printed in PSA JOURNAL as funds and space permit.

9. Winners for the preceding year will be judged annually at the PSA Convention to pick the "Print of the Year" in each class.

10. Pictures by any photographic process are eligible.

11. Print size is limited to "8 x 10."

12. Film exposure must have been made by the entrant. Prints may be made by the entrant or by a photofinisher.

13. The following are the classes of entry:

Classes	*Beginner Group**	*Advanced Group***
Action	1 medal	1 medal
General Pictorial (scenic, portrait, genre, etc.)	1 medal	1 medal
General Nature (animals, plants, flowers, pets, etc.)	1 medal	1 medal

* Anyone who has never had a picture accepted in an International Salon or Exhibition of Photography is classified as a "Beginner."

** Anyone who has had a picture accepted in an International Salon or Exhibition is eligible only in the Advanced Group. Any beginner winning 3 "PSA Print of the Month Awards" automatically transfers to Advanced status.

The January competition will be for Christmas and New Year cards only, according to the following classes:

	Beginner	*Advanced*
Appropriate scenes	1 medal	1 medal
Humor	1 medal	1 medal
Table tops and other synthetic scenes	1 medal	1 medal

14. PSA assumes no responsibility for notifying competitors of arrival of prints. Members wishing such notification should include a stamped self-addressed postal card to be filled in by Headquarters staff. A suggested message is: "Prints for competition arrived on ....."

15. Include the following data on the back of each print entered. Prints without this information cannot be judged.

Maker's name
Maker's address
Group (Beginner or Advanced)
Class (Action, Pictorial, or Nature)

Further data will be requested for winning prints.

16. Send prints to:

PSA Print of the Month Contest
2005 Walnut Street
Philadelphia 3, Pennsylvania

Technical Division Nominations

A nominating committee for the PSA Technical Division, under the chairmanship of Dr. H. Clyde Carlton, Kodak Park, Rochester 4, N. Y., has submitted the following slate of officers for consideration of the membership of the Division:

Chairman—William F. Swann
Vice Chairman—Theron T. Hokden
Secretary-Treasurer—William Fritz

Petitions for additional candidates for any of the above offices must be signed by 10 (ten) members of the Division and submitted to Dr. Carlton before July 1st.

Ralph Gray's Lecture Tour

Earle W. Brown, Chairman, PSA National Lecture Program, has announced that Ralph E. Gray, APSA, is now making a tour under the auspices of the PSA to various cities in the mid-west and east. His tentative schedule is as follows:

Feb. 27—Baton Rouge, La.
Mar. 9—San Antonio, Texas
Mar. 11—Dallas, Texas
Mar. ?—Houston, Texas
Mar. 15—Oklahoma City, Okla.
Mar. 18—Tulsa, Okla.
Mar. 21—Wichita, Kansas
Mar. 27—Springfield, Ill.
Apr. 1-10—Chicago, Ill.
Apr. 21—New York City

Any club or group wishing to get in touch with Mr. Gray for a lecture and showing of his unsurpassed motion pictures, should contact him through Earle W. Brown, 19355 Greenlawn, Detroit 21, Mich.

Swiss Photo-Competition

The Swiss photographic magazine "Camera" has announced an international photo contest with closing date of August 30th and a limit of six prints. Data may be obtained from Rayelle Foreign Trade Service, 5700 Oxford St., Philadelphia 31, Pa.

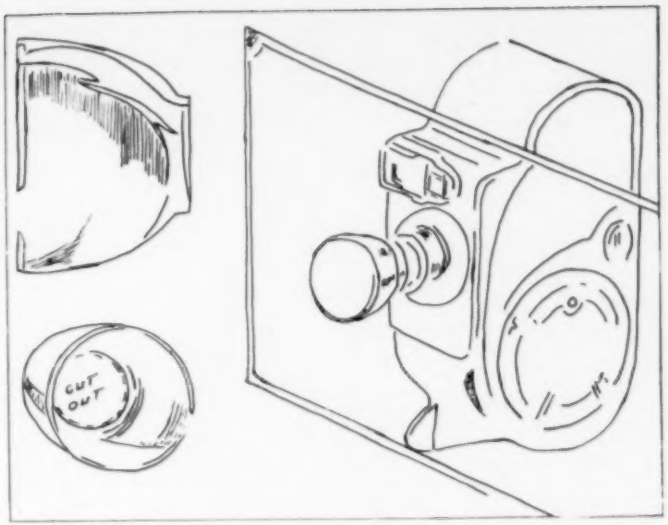
Corrections

In the article, "There'll Be Some Changes Made," by George Horn and Victor H. Scales, an error appeared on page 599, November 1949, PSA JOURNAL 1950 Annual. In the Dry Reducing Formula, Solution A is incorrectly presented. The correct formula is 200 grains of iodine and 10 ounces of methylated spirit, NOT water.

In the December 1949 article on A. Aubrey Bodine, page 758, it was stated that the November 1948 issue of *Holiday* featured a number of Bodine's prints. This is in error since the Maryland issue of *Holiday* was published in November 1947. It is hoped that many of our readers will look up this edition of *Holiday* and the splendid pictorial documentary pictures by Mr. Bodine. Incidentally, the article should have mentioned the fact that Mr. Bodine won the $5,000 top black-and-white award in the *Popular Photography* Contest.

A Simple Way to Avoid Reflection

BY C. ENION SMITH, M.D.



HOW MANY times have you taken pictures through the windshield, or other glass surfaces (or seen such pictures taken by others), and found annoying reflections from your rear window or other objects?

The gadget, which is here illustrated, will prevent this. It should, I believe, be of great aid to the photographer, in making either stills or movies.

Obtain from your dentist a rubber-mixing cup, of the kind he uses to mix cement. Be sure it is the small size, as the larger sizes will interfere with your view finder. Cut, or have cut, an opening in the bottom of the cup to fit your camera lens very snugly. Put the lens through this opening and press the cup against the glass.

All reflections will be excluded. The suction helps to hold your camera steadier and close to the glass. There is enough "play" in the rubber cap to enable you to get a sufficient swing of the camera, although limited.

I found this gadget extremely helpful when taking pictures through the glass-bottom boats at Silver Springs and through portholes while in Florida.

NATIONAL LECTURE PROGRAM TOUR BY "POPS" WHITESELL

SCHEDULE OF APPEARANCES

DATE	*CITY*	*SPONSOR*	*PERSON IN CHARGE*
3/27	Houston, Texas	Houston Camera Club	Paul L. Gittings
3/29	El Paso, Texas	El Paso Photographic Society	Chas. S. Chauvet
3/31	Los Angeles, Calif.	So. California Council of CCs	Clem. Inskeep
4/3	San Francisco, Calif.	No. California Council of CCs	I. Betz
4/4	Sacramento, Calif.	No. California Council of CCs	E. P. Merrill
4/6	Portland, Ore.	Portland Photographic Society	Roy Wolfe
4/7	Seattle, Wash.	Northwest Council of CCs	Hale Van Scoy
4/10	Minneapolis, Minn.	Minneapolis Council of CCs	Gordon Winters
4/12	Omaha, Neb.	Omaha Council of CCs	C. W. Teal
4/15	Chicago, Ill.	Chicago Area CC Council (Midwest Regional Convention)	Otho B. Turbyfill
4/17	Ft. Wayne, Ind.	Ft. Wayne Camera Club	Paul B. Perry
4/20	Indianapolis, Ind.	Indianapolis Camera Club	Walter E. Harvey
4/21	Detroit, Mich.	Detroit CC Council	Walter Pietschmann
4/24	Toledo, Ohio	Toledo Camera Club	Ed B. Wright, Jr.
4/25	Buffalo, N. Y.	Science Museum CC	Harry R. Reich
4/26	Rochester, N. Y.	Kodak Camera Club	Wm. Holland
4/28	Columbus, Ohio	Columbus Color Club and Central Ohio Photo. Soc.	T. R. Brumfield
5/1	Cincinnati, Ohio	Associated CCs of Cincinnati	Sidney Rindsberg
5/3	Memphis, Tenn.	Memphis Pictorialists	Dr. Carrol C. Turner
5/5	Tulsa, Okla.	Tulsa Camera Club	Joe E. Kennedy
5/6	Oklahoma City, Okla	Oklahoma Camera Club	Mel A. Woodbury

BOOK REVIEWS

All of these books may be purchased direct from PSA Journal, Kutztown, Pa., at list price, postage prepaid.

AN INTRODUCTION TO PHOTOGRAPHY, by C. B. Neblette and L. D. Stroebel, Rochester Institute of Technology, Rochester, N. Y., 210 pages, 6 x 9, illustrated, cloth, $3.00, 1948.

This textbook, prepared for freshman instruction, presents the broad, basic principles of photography which every photographer should know. Helpfully, it maintains its purposes of presenting principles without getting into the confusing business of suggesting alternatives, detours, or opinions.

The amateur, lacking opportunity to study photography in a classroom, can use this book to advantage as basic and reference reading. It presents a wealth of useful and practical information stripped of the non-essentials which so frequently confuse treatises on photography.

ELEMENTARY PHOTOGRAPHIC SENSITOMETRY, by C. B. Neblette and H. N. Todd, Rochester Institute of Technology, Rochester, N. Y., 100 pages, 6 x 9, illustrated, cloth, $3.00, 1948.

Sensitometry, or the study of the relationship between exposure and density for a given emulsion, is a technical phase of photography which appears to be of continuing importance. While this volume pretends to no comprehensive review of the field, it does reveal basic principles and problems so that the photographic technician who must have a background knowledge of sensitometry, or make use of sensitometry in his work, can grasp the fundamentals.

The average amateur can delve into this book to his benefit, finding therein the technical explanation of many phases of the science of photography relating to film exposure and development.

CHOOSING A PROCESS CAMERA, by Herbert P. Paschel, Consolidated Photo Engravers and Lithographers Equipment Co., 205 West 19th St., New York 11, N. Y., 24 pages, 8½ x 11, illustrated, paper, gratis, 1949.

This book is published for the information of those who use or buy process cameras and equipment essential to the graphic arts. It is designed to explain the types and applications of such cameras and equipment in a concise and understandable way so that the potential buyer or user can find his way unerringly through the maze of theories and claims set forth by enthusiastic manufacturers and marketers.

Since the buyer or user faces the necessity of obtaining equipment suited to his operations and capital, and since there are certain preferable, among the many different, ways of achieving the same or similar results, this volume serves the excellent purpose of outlining many of the factors involved, revealing the various requirements, and giving the reader a solid base of fundamental information upon which to make his final decision.

U. S. CAMERA ANNUAL 1950, edited by T. J. Maloney, U. S. Camera Publishing Corp., 420 Lexington Ave., New York, N. Y., 400 pages, 9 x 12, illustrated, cloth, $6.50, 1949.

This International Edition really is international this year, presenting some of the outstanding work of photographers of America, Switzerland, France, Holland, England, Italy, Australia, Germany, and other countries.

The new edition seems more comprehensive than have recent volumes and much more content to let the pictures speak for themselves. With pressure thus removed, the reader is free to indulge his own personal reactions to the world's photographs.

There are informative and interesting chapters on Bill Brandt, who makes good use of the mysterious, and on Hoyningen-Heune, who finds escape from fashion photography in reportage. Eliot Elisofon explains both in words and pictures what he found photographically interesting in the South Pacific.

There are news pictures, selections from the Steichen collection, "The Exact Instant," and photographs which have become important parts of recent or remote history.

Amateurs can study this volume repeatedly with the direct benefit of learning how skilled photographers make pictures. In their studies they are likely to discover that the current argument over the relative merits of pictorial and other photography are rather silly. Many of the best news, documentary, fashion, and other photographs published herein are strongly pictorial!

UNIVERSAL PHOTO ALMANAC, 1950, edited by Ralph Samuels, published by Falk Publishing Co., 10 West 33rd St., New York 1, 254 pages, 6½x9½, illustrated, paper, $1.75.

This 14th edition of a standard reference annual for photographers helpfully presents an illustrated condensation of Josef A. Schneider's book, "Child Photography — The Modern Way." Photographers who have not yet been exposed to this inspiring expert in child portraiture now can get their first dose from the Almanac.

The formulary section, always a convenient feature, has been expanded and modernized collaboratively by Lloyd E. Varden, FPSA, and Peter Krause. There is a 24-page salon section, presenting outstanding photographs, and there are numerous informative articles on such subjects as artificial light, color, photo-journalism, nudes, portraits.

For instance, Jack Archibald tells how to make a portrait studio of the great outdoors, using for illumination nothing more complicated than the sun. On the other hand, Derald A. Martin explains, by words and pictures, how to involve simple nudes in such complications as drops of water, textured glass, lace curtains, reticulation, and what-not.

This is a volume which every dyed-in-the-wool photographer instinctively acquires for his reference shelf, and in which, while searching for technical data, invariably discovers other helpful information.

SAY IT WITH YOUR CAMERA, An Approach to Creative Photography, by Jacob Deschin, APSA, Whittlesey House, McGraw-Hill Book Co., Inc., 330 West 42nd St., New York, 240 pages, 5½ x 8, illustrated, cloth, $3.00, 1950.

This provocative and contradictory volume comprises, basically, an attempt to interest photographers in phases of photography other than pictorial and in photographic activities other than salons. It is, in effect, possibly the first attempt of highly vocal critics of the pictorial salons to give meaning to their words.

The author proposes that the amateur use his eyes and photograph the world about him as he sees it. To this end, documentary photography is recommended. However, while the subject and the handling thereof are rated as superior to technique, the reader is given an outsize dose of data on mood and atmosphere, texture and surface, line and pattern, form and shape.

The author pleads that the photographer look for himself, see for himself, and *be* himself. Such line of activity is described as an improvement upon pictorialism, which is described as being largely artificial, generally imitative, and somewhat reprehensible from any point of view. Camera clubs and other photographic organizations inclined to be pictorial are scolded and those which prefer to be documentary in their leanings are praised.

Strange it is that, having denounced pictorialism, praised documentarism, and censured technique, the author presents as examples photographs which are strongly pictorial and which, in many cases, give evidence that the maker is thoroughly familiar with technique! He explains late in the book the difficulties caused by

JOINT MEMBERSHIP

A combination PSA membership is now available to husband-wife member teams at a bargain rate of $15.

The two members must file the same mailing address with PSA Headquarters. They will receive *one* PSA JOURNAL. One automatic division affiliation goes to each member. The husband and wife need not necessarily select the same division for membership.

This combination membership will be issued only upon written application to PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Pennsylvania.

CHARLES HELLER, APSA, *Treasurer*

PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy closes the tenth of the second preceding month before publication.

Wanted—5 x 7 enlarger. 3¼ x 4¼ super D Graflex with flash, sell or trade series C Graflex f/2.5 Cooke lens 3¼" x 4¼". J. Newman, Saanichton, B. C., Canada.

Wanted—6 cut film holders complete with sheaths. To fit Ica Nixe "A" 9 x 12 cm camera. Earl C. Gates, Barneveld, New York.

Sell or Trade—12" Raptar coated f/6.3 in barrel new condition. Want 14-16" Verito or similar. Charles H. Tipple, 155 Main Street, Oneonta, New York.

For Sale—Busch Pressman 4x5 135mm Raptar, 11 holders, solenoid, list $330.00 sell $275.00. New Standard Rolleiflex 3.5 Tessar, Abbey flash, Hartley field lens—case $175.00. Jess R. Baker, Box 360, Ontario, Oregon.

For Sale—Kodak Ektra outfit $600.00. Ikoflex III $225.00. Miniature speed Graphic outfit $125.00. All like new. Write for details. Charles C. Vandervort, Laceyville, Penna.

For Sale or Trade—3¼x4¼" National One Shot Color camera, complete outfit with color compensating filters, film holders, case, etc. Correspondence invited. Alfred Watson, 457 Huxley Drive, Buffalo 21, N. Y.

For Sale—Cine Special, Model 2, f/1.4, Ektar lens, 200 ft. chamber, reflex finder, one set of mask, $900.00. *Wanted*—Omega, 4x5 enlarger, latest model. Jimmie Wallace, 103 N. 2nd, Louisville, Ky.

BOOK REVIEWS

variations in the meaning of words, so the contradictions become somewhat understandable.

This book promises to be provocative of thought and soul-searching on the part of individual photographers, a reason for camera clubs to review their programs, a fund of premises for the argumentative photographers, and a complete support for the principle that, in a democracy, every photographer has a right to make the kinds of pictures he himself prefers. Indeed, the author accepts this theory, but insists that he wants photographers to be honest, not pictorialists!

COMPOSITION IN PICTURES, by Ray Bethers, Pitman Publishing Corp., 2 West 45th St., New York 19, 244 pages, 6 x 9, illustrated, cloth, $5.00, 1949.

Here is a valuable volume which those interested in the anatomy of a photograph, or any other picture, will read with interest, benefit, and general enlightenment. Virtually every page presents a picture, with words limited to short explanations. However, by numerous and illuminating examples the author clearly explains his meaning and makes the book helpfully educational.

While the author insists that photography is a limited art medium, useful chiefly for purposes of recording things seen, and, therefore, not too highly creative, he points out that the way the photographer selects and arranges the things he sees can contribute to the production of a creative picture. As a matter of fact, the author himself uses photographs, as well as drawings and paintings, to make his meanings clear.

And he does a good job, too! In this book, at long last, those who have been distressed by so-called "modern art," which the author indicates is several centuries old, can find the purpose and the meaning of Surrealism and Abstraction. Additionally, the reader can read, and even *see*, the effects of various techniques, including composition, upon that final result, the picture itself.

Generations of pictorialists who have had occasion to refer to Poore about composition now can turn to Bethers and discover that there is more to the subject than meets the untrained eye. This is one of those non-violent informative books, made simple, understandable, and interesting; a book which offers enjoyable escape, keeps the reader nibbling, and lets him close the cover with a good feeling, plus a determination to be a better artist and photographer.

THE PRINT, Contact Printing and Enlarging, by Ansel Adams, FPSA, Morgan & Lester, 101 Park Ave., New York 17, N. Y., 120 pages, 6 x 9, illustrated, cloth, $3.00, January 1950.

This is No. 3 in the projected series of books on basic photography which reflect the photographic and teaching experience of Ansel Adams, FPSA. In this decidedly helpful volume the author gets right into the whole business of making prints, which is the point where photography really pays off—and where the average amateur stumbles repeatedly.

Naturally, the author has much to say about the negative, even in this book on printing, for it is his theory that the photographer should "see" the print *before* he makes the negative, and operate accordingly. Consequently, this volume relates print to gray scale to exposure in a non-technical, simple, and thoroughly informative way. "Informative ways" probably is more correct, for the author takes the reader down no narrow lane; he tells how to make the kind of print the photographer himself wants—even to spotting, toning, and mounting.

There's an education in print-making in this volume. Happily, this is no dull textbook, but fascinating, enjoyable to read, valuable for reference purposes, and helpfully indexed.

The book contains numerous references to No. 1, Camera and Lens, and to No. 2, The Negative. Having them within reach therefore is advisable. However, any amateur who wants to be a better photographer can make the investment in the three volumes with confidence that the tuition is delightfully low and the possibilities of education virtually unlimited.

INTRODUCTION TO THEORETICAL AND EXPERIMENTAL OPTICS, by Joseph Valasek, John Wiley & Sons, Inc., 440 Fourth Ave., New York 16, N. Y., 454 pages, 5½ x 8¼, illustrated, cloth, $6.50, 1949.

This four-part book, covering geometrical optics, physical optics, radiation and spectra, plus experiments relating to each of these fields, is concerned also with one of the author's special interests, photographic optics. Dr. Valasek, who is Professor of Physics at the University of Minnesota, has prepared the volume for use both as a textbook and reference work, but also for practical reading since it combines principles with experiments. Included are technical data for those engaged in the fields of applied optics and optical engineering, and for engineers and physicists active in industry and in research laboratories.

Generous portions are devoted to the optics of photography and related sciences. The photographic technician will find much that is informative about lenses and the optical principles involved, plus information which applies directly to filters, lights, and related equipment.

THE AWAKENING VALLEY, by John Collier, Jr., and Anibal Buitron, The University of Chicago Press, 5750 Ellis Ave., Chicago 37, Ill., 199 pages, 8⅝ x 11, illustrated, cloth, $6.00, 1949.

The photographer, occasionally wondering what he can do with photography once he becomes proficient, can take a good look at this attractive volume and get a running start on the answers to his own

PROFESSIONAL CALLING CARDS

Where Publishers, Professionals, Schools and Teachers may present their name, address and one line of advertising message. Rates on application to Editor, PSA JOURNAL, *Kutztown, Pa.*

PROGRESSIVE SCHOOL OF PHOTOGRAPHY
217 Park Street, New Haven 11, Conn.
Where photography is taught by experts headed by William Gerdes, M. Photog.

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Practical Instruction by Qualified Instructors

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ALEX GRANT
Box 29, Detroit 12, Michigan

questions. Here is photography at work, doing a marvelous job of informing, interesting, and educating. Here is a book by Photographer John Collier, Jr., one of Roy Stryker's boys, by the way, and by Anibal Buitron, the leading anthropologist of Ecuador, which will delight the photographer because of the excellent pictures, please the scientist because it presents new data, and delight the general reader because it is fascinating.

And here, in this book, is one answer to the long and boring controversy over whether the documentary or the pictorial photograph is superior. Here are documentaries which are pictorial, and here are pictorials which are documentary, and they both do a job which is astoundingly satisfactory.

The book is described as a "collaboration in interpretative ethnology," and it may be just that, but it is also exciting, textually and photographically. Photographer and anthropologist visited an isolated valley in Ecuador, observed and made notes, then contributed their joint findings to this book. When words were necessary, they use them. When pictures do the job, they use pictures. The result is an inviting volume of words-and-pictures as satisfying as the traditional ham-and-eggs and quite as enjoyable.

May Be Purchased from PSA Journal

WHAT'S NEW

(Concluded from page 99)

This new magazine differs from the regular Beattie Portronic magazine, in that it fits horizontally across the back of the camera, not vertically. The Portronic I. D. magazine gives 650 pictures, size 1¼ x 2½", on a 100 foot roll of standard 70mm film.

The Portronic, fitted with this new magazine, is especially adaptable to Police Department prisoner identification photography. In this connection, it is extremely useful for mass arrests, etc. Many other identification uses may be found in industry, business, science, and research.

The film advance motor is built into the magazine as an integral part. Features of the Beattie Portronic camera, for which the I. D. magazine was built, include parallax free focusing finder, built-in synchronization, and remote control.

The new Beattie Portronic I. D. magazine and back is readily interchangeable with the standard Portronic magazine and back.

For further information and price of the Beattie Portronic identification magazine, write direct to the manufacturer, Photographic Products Inc., 955 N. Mansfield Ave., Hollywood 38, California.

Camera Jar

With the full realization that over 80% of spoiled pictures are due to camera jar and also that many people will not bother with a tripod, The Cadwell Corporation has created the Caddy Shur-Grip. Built like a pistol grip, this camera holder gives the movie and miniature camera owners a steadying support only surpassed by the tripod.

The Caddy Shur-Grip is durably made of graystone plastic and its extremely light weight (2 ozs.) makes it easy to use, easy to carry.

The Shur-Grip may be obtained at better photographic dealers everywhere or write the manufacturer, The Cadwell Corporation, 400 N. Camden Drive, Beverly Hills, Calif.

Notice

It is urgently necessary that the number of advertisements in the PSA JOURNAL be increased. All members can assist by supporting the advertisers and by pointing out that such support results from our advertisements. Members connected with the production of *any* kind of goods or services are asked to encourage the booking of space in one or more issues of the Society's official publication.

Full particulars may be obtained from PSA JOURNAL, Kutztown, Pa.

WANTED $50,000

That's how much is needed to maintain and expand the work of Volunteer Service Photographers during the next twelve months.

VSP — a non-profit organization — has moved photography to the bedside of patients in Army, Navy and Veteran Administration Hospitals.

To the cripples—the paraplegics—in the veterans' hospitals, the worth of a camera cannot be counted in dollars and cents. It helps overcome the greatest moral danger of long hospitalization—apathy. It can mean training for a new occupation, and they need this more than anything else before they go out into the civilian world again.

VSP instructors bring cameras, tripods and lights to the bedsides in the wards, so that the confined men can learn to take portraits, table-tops, and other still lifes. Outstanding photographers are invited to give special demonstrations on such subjects as lighting and posing, and often bring glamorous cover girls to act as their models.

The hospitals to which the VSP has been able to extend its program are equipped with classrooms and darkrooms for those able to leave the wards. Field trips to photography schools and press departments of newspapers, and picture-taking expeditions to scenic and historical spots provide an important link with the outside world for ambulatory patients.

Every day of the year a member of the Volunteer Service Photographers is working in our veterans' hospitals. Over 200 active members of this organization give two, three or four days a week to this great work. They reach over 2000 patients each week. But volunteers aren't enough. There must be equipment for them to work with.

The worth of photographic equipment can't be measured in dollars and cents, but money will buy it. Portable darkrooms are needed for the boys who can't get to the regular darkroom. Special equipment is needed for the boys who can't move hand or foot more than a few inches.

HERE IS WHERE YOUR HELP IS NEEDED

$50,000 is needed to carry on in the fourteen hospitals now served by VSP and to expand on a nation-wide scale to thirty-eight other hospitals clamoring for this service too.

Won't you assure the continuance of this work by sending the coupon with your contribution TODAY?

VOLUNTEER SERVICE PHOTOGRAPHERS, Inc.
292 Madison Avenue
New York 17, New York

I am enclosing $ _____ to help the VSP Hospital Rehabilitation Photography Programs.

PSAJ

NAME _____
(please print)

ADDRESS _____

CITY _____ STATE _____

(Contributions are deductable for tax purposes.)

Cancer's danger signals

1. Any sore that does not heal
2. A lump or thickening in the breast or elsewhere
3. Unusual bleeding or discharge
4. Any change in a wart or mole
5. Persistent indigestion or difficulty in swallowing
6. Persistent hoarseness or cough
7. Any change in normal bowel habits

can be your safety signals

Cancer is curable if discovered early and treated properly

If any of these symptoms appear, see your doctor *at once.*

Write for the booklet about cancer. Just address your request to "CANCER".

AMERICAN CANCER SOCIETY, INC.



USE THESE

Kodak Processing Aids

to make darkroom work EASIER...FASTER

To help free you for the darkroom work that contributes most to the beauty and quality of your pictures, Kodak offers a variety of processing aids. They help to make your work easier, faster, and more sure . . . help to eliminate the minor problems that distract you from your work.

KODAK PHOTO-FLO. A wetting agent that does away with the need for wiping film with sponges, and prevents water marks or streaks.

KODAK PRINT FLATTENING SOLUTION. Helps prevent curling, cracking, and excessive drying of the emulsion.

KODAK ANTI-CALCIUM. Used in any developer except the caustic type, it will prevent or minimize the formation of precipitates from hard water. Also helps prevent scum on negatives and scale formation on equipment.

KODAK ANTI-FOAM. One or two drops in any developing, fixing, or stop bath will eliminate tendency of solution to foam or froth. Does away with air bells that cause spots and stains.



KODAK ANTI-FOG.
No. 1 is for addition to developer when papers or films tend to fog from age or unfavorable storage conditions.
No. 2 is widely used to prevent fogging when processing at high temperatures.

KODAK DESENSITIZER. Used in a bath prior to development, it permits fast pan and ortho films to be inspected under the safelight during development without danger of fogging.

Ask your Kodak Dealer for these Processing Aids.



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